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CINE
WORLD



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THE LEADING CINE SPECIALISTS

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DADDY
MUMMY
and
ELIZABETH

*... on Gevaert
film stock
of course*

GEVAPAN MICRO 23 REVERSAL

Practically without grain. Yields crisp brilliant positives for projection. Perfect panchromatic rendering of all colour values.

GEVAPAN SUPER 26 REVERSAL

Extreme speed, wide exposure latitude, fine gradation, very fine grain and perfectly anti-halo. Panchromatic. Suitable for indoor as well as exterior-work.

GEVAPAN ULTRA 32 REVERSAL

Panchromatic and specially intended for filming by artificial light. Its enormous speed (4 times faster than Gevapan Super 26) opens up new filming possibilities.

PACKINGS

(sold inclusive of processing).

16 mm. 50 ft. and 100 ft.
daylight loading spools.
8 mm. 25 ft. daylight loading
spools of double-8 film. 9.5
mm. 30 ft. (approx.) rolls in
tins of 3 rolls for darkroom
loading into chargers. 50 ft.
and 100 ft. daylight loading
spools.

cine films

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Wallace Heaton's Notebook

A CANVAS COVER FOR THE MALOR CASE. The Zedel All-Weather canvas cover provides adequate protection for the Bolex H16 Malor compartment case. This cover, well made from strong canvas, neatly fits over the Malor case, affording excellent protection against weather and also marks and scratches caused by travelling. With zip sides and a cut-out for the handle, this showerproof cover is Ever Ready and in no way restricts the use of the leather case beneath and so can be left on at all times. Retail at £3 3 0.

ZEISS MOVISCOP EDITORS ARE NOW REDUCED in price to £36 2 6 for the 8mm. model and £36 16 6 for the 16mm. editor. This fine instrument consists of a motion viewer which projects an image of your films in motion on a screen 2½ x 3½ in. A notching device enables you to mark the film where you intend to cut. The rewinder has two 800ft. size geared heads and the whole is supplied with a wooden baseboard. For A.C. supplies.

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 **THE GOODS**
ADVERTISED OPPOSITE

YOUR HOLIDAY FILMS, whether good, bad or indifferent, can be greatly improved when edited and titled by our Cine Department. This valuable service to amateurs is now in full swing. Write today giving details of your films for a free quotation.

DO YOU HAVE DIFFICULTY in obtaining single perforated 16mm. Kodak films for use on your sound stripe projector? We always have a good supply, in fresh condition, black and white and colour, at the following prices: Kodachrome 50ft. £2 5 7, 100ft. £3 18 10, Super X and Super XX 50ft. £1 14 4, 100ft. £2 17 9.



THE JOHNSON PROJECTOR SERVICE KIT. Contains the essential materials to enable you to keep your projector clean and properly lubricated. Included is a one-drop oil can, a bottle of special projector oil, lens cleaning fluid, lens dusting brush, gate cleaning brush, lens and gate polishing cloths. These items are supplied in a strong cardboard box and are priced at 14/6, post and packing 1/-.

JUST PUBLISHED 1956/57 EDITION OF OUR SILENT FILM CATALOGUE

Containing full details of our latest black and white and colour releases, a copy can be made available for 1/6 post free.

TOM AND JERRY FOR YOUR NEXT FILM SHOW



Available now from our Film Library in full colour a series of 16mm. sound cartoons produced by Metro-Goldwyn-Mayer Pictures Ltd., and featuring the ever popular 'Tom and Jerry'. Write today for a free list including details of our range of M.G.M. comedies, musicals, and dramas available for home screening. Complete 16mm. sound Film Catalogue is also available price 2/- post free.

THE G.B.-BELL & HOWELL MAGNETIC PLAYBACK ATTACHMENT brings to owners of existing Bell & Howell 16mm. optical sound projectors the advantages of playing back magnetically recorded sound tracks—both half track and full track—without altering existing optical equipment. The Magnetic head is easily attached using existing screws and the lead is plugged into the microphone socket. The attachment need not be removed when projecting ordinary optical or silent films. The Magnetic Playback Attachment is priced at £21 0 0.

THE PAILLARD BOLEX H16 CAMERA BASE fitted in a few seconds, enables the camera to stand upright on a level surface with perfect safety. It is not necessary to remove the base when placing the camera on a tripod as it is provided with both English and Continental tripod threads. Made in strong lightweight aluminium alloy the Paillard H16 base costs £12 12 0, post 9d.

THE G.B.-BELL & HOWELL AUTOMATIC LOOP FORMER ATTACHMENT has been designed to prevent film damage by the loss of lower loop during projection. Easily fitted to any G.B.-Bell & Howell 16mm. projector in a few moments. It is invaluable when projecting films with damaged perforations or poor splices. Price 25/-, post 6d.



HERE'S A BELL & HOWELL SPORTSTER camera fitted with one of the new T.T.H. 6.5mm. f/1.75 wide angle lenses and viewfinder. This lens is also available to fit the Viceroy camera and is priced at £27 2 1 complete with viewfinder.

WALLACE HEATON LTD., LONDON, The Leading Cine Specialists
 127 New Bond Street, W.1 · 47 Berkeley Street, W.1 · 166 Victoria Street, S.W.1



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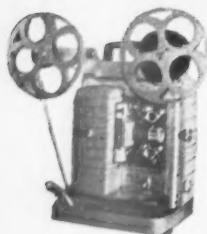
WALLACE

127 NEW BOND MAYFAIR THE CINE



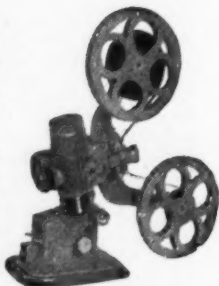
Our Demonstration Theatre

NOWHERE ELSE WILL YOU FIND A BETTER SELECTION OF PROJECTORS. WE HAVE EXCELLENT FACILITIES FOR DEMONSTRATIONS IN OUR TWO THEATRES AND AN EXPERT SPECIALIST STAFF TO ANSWER YOUR QUESTIONS AND ASSIST YOU TO MAKE A WISE CHOICE.

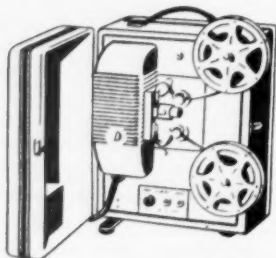


G.B.-Bell & Howell 8mm. 625 combines economy with quality, brilliant 500 watt lamp, f/1.6 coated lens, 400ft. capacity spool arms, motor rewind, constant speed motor. For A.C. supplies ... **£35 0 0**

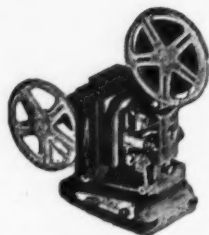
G.B.-Bell & Howell 16mm. 613H for the finest possible projection of your 16mm. films. Bright, sharp and steady pictures, 750 watt lamp, f/1.6 coated lens, pilot lamp, 800ft. spool arms, reverse switch, still picture clutch, for A.C./D.C. supplies **£75 0 0**



Specto 500. All British in design and manufacture, 500 watt lamp, 800ft. capacity spool arms, dual power lamp switch, for A.C./D.C. supplies.
8mm. model ... **£39 15 0**
9.5mm. model ... **£48 10 0**
16mm. model ... **£48 10 0**
Dual 9.5/16mm. model ... **£56 0 0**
Dual 8/16mm. model ... **£60 0 0**



Kodascope Eight-500 8mm. Built into a smart carrying case, 500 watt lamp, coated f/1.6 lens, 400ft. spool arms, motor rewind, for A.C./D.C. supplies, complete with joining outfit, oil and spool ... **£45 0 0**



Paillard Bolex 8mm. M8R. Swiss precision made, 500 watt lamp, coated lens, special film loop reforming device prevents film damage, motor rewind, 400ft. spool arms, for A.C./D.C. 100-250v. ... **£48 0 0**

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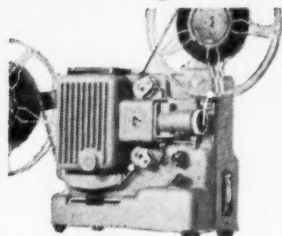


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THE QUEEN MOTHER
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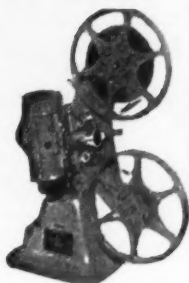
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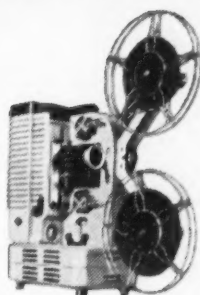
PROJECTOR SPECIALISTS



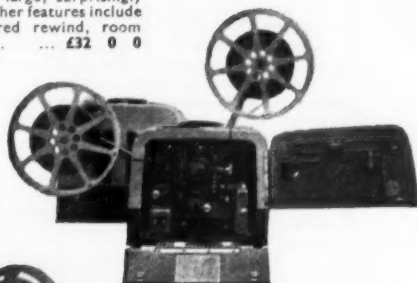
Eumig P8 8mm. Small and easily transportable. A low voltage 100 watt lamp combined with coated f/1.6 lens give a large, surprisingly bright picture. Other features include 400w. lamp, geared rewind, room lamp socket ... **£32 0 0**



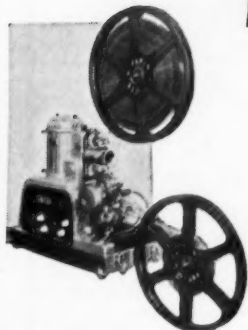
G.B.-Bell & Howell 606H 8mm. Precision made, all gear drive—no belts, 500 watt lamp, 400ft. spool arms, still picture clutch, rapid motor rewind, coated f/1.6 lens, quiet running **£57 0 0**



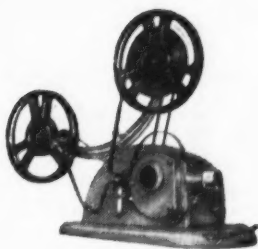
Eumig P26. Highly versatile, 500 watt lamp, lamp brilliance control, coated f/1.4 lens, still picture clutch, motor rewind, reverse switch, pilot lamp, 400ft. spool arms, room light socket, 8mm. and 16mm. models. Price with lamp ... **£61 7 0**



G.B.-Bell & Howell 630D magnetic/optical. Records and plays back sound stripe magnetic sound tracks, 12w. amplifier, 12in. speaker, still picture clutch, reverse, motor rewind, 2,000ft. spool arms, transformer **£355**

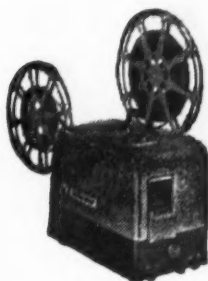


Ampro Educational 16mm. sound. A single case projector weighing only 32 lb. With 750w. or 1,000w. lamp, 8w. amplifier, tone control, 2,000ft. spool arms, 8in. speaker, and motor rewind. Price complete **£166 10 0**
Magnetic playback equipment **£53 10 0**



Pathoscope Gem 9.5mm. 12v. 100w. lamp, wide angle lens, 900ft. arms, motor rewind, for A.C. supplies **£37 10 0**

Carrying case to hold projector, reel, etc. ... **£2 17 6**



G.B.-Bell & Howell 622 16mm. sound. With sapphire inserts at vital points to give 400% longer life, 750 or 1,000 watt lamp, 2,000ft. spool arms, 12 watt push-pull amplifier, 12in. speaker, reverse, rewind, still picture clutch, transformer ... **£252**

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The only camera in its price range of comparable specification which is British in conception, design and manufacture



The SPECTO '88'

★ Double spring motor.

★ Twice the filming time with one winding.

★ Four speeds and single shots.

★ Simple to load and a joy to use.

With f/2.5 fixed focus lens

£38.17.0

With Dallmeyer f/1.9 lens

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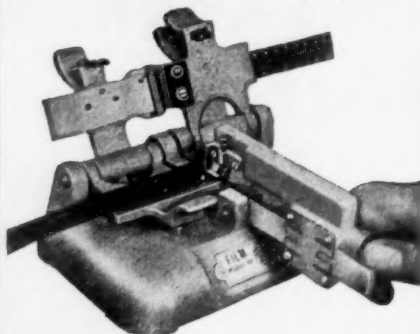
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Attachable to any Premier De Luxe Model Film Joiner. It ensures perfect splicing on both 16mm. and 8mm. Film Stock.

£15 15 0 (including joiner)

£7 17 6 (fitting scraper to Premier Joiner)

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Ten Best 1953

16mm. B/W

150ft. ... £2 7 6

8mm. B/W

75ft. ... £1 10 0



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THE BATTLE OF WANGAPORE "Stupendous Cartoon Effort"—I.A.C.

16mm. Col. Sd. £20 (310ft.)

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THE MILLSTREAM

Scintillating Daborn Cartoon.

16mm. Col. 100ft. £6

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LOW TIDE and EGGS FOR BREAKFAST

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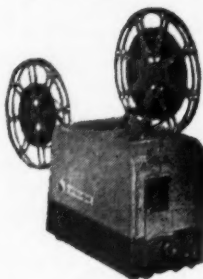
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A 'SOUND' ★

★ Investment

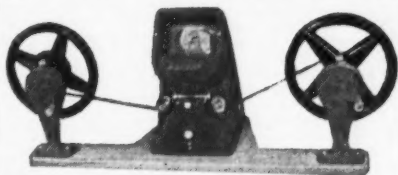


**THE NEW G.B.-BELL &
HOWELL 622 SAPPHIRE
SOUND PROJECTOR**

Sapphire Inserts fitted to intermittent shuttle and gate side tension runners to prevent wear. Result of this is over 400% longer life.

New camshaft and counter gear combination ensures quieter running. 750/1,000 watt lighting, sound and silent speed. Stills and reverse projection. 12in. cabinet speaker and transformer ... **£252**

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**16mm. ZEISS MOVISCOP EDITOR (Complete)
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In the limited space at our disposal it is impossible to list anything like all the items we stock—we can, however, supply most of the new apparatus advertised in this journal—please forward your inquiry to the address above.

Capture **AUTUMN TINTS** in **FULL COLOUR** WITH KODACHROME

8mm. double run	£1 9 0
8mm. magazine	£1 16 7
16mm. 50ft.	£2 5 7
16mm. 100ft.	£3 18 10
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(Packing and postage extra.)

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9.5mm. Pathe Film Catalogue
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Second-hand, with de luxe finish and fine performance. Four filming speeds are provided—8, 16, 24, 32. Single shot release, parallax compensated viewfinder, cable release and interchangeable lens mount. Takes H type chargers of film. With Berthiot f/1.9 coated lens in focusing mount, with case (list price over £60) **only £40**

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The new edition of over 160 pages contains details of 2,000 photographic items and more than 500 illustrations. There is a large cine section, right up-to-date, where you will find descriptions of practically all types of cine cameras, projectors and accessories.
The Photographic Blue Book is priced at only 1/- post free (about half production cost).

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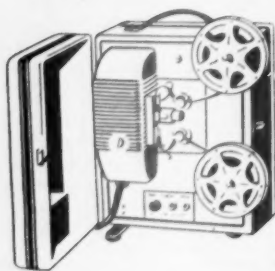
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Kodak Eight-500



This portable 500 watt 8mm. projector meets the demand of modern taste, combining superlative efficiency with compact design and stylish appearance. It forms a complete self-contained unit in use, one side of the case is removed. Main features include: 1in. f/1.6 Kodak Ektanon projection lens. Illumination is provided by a

500 watt lamp with a pre-focus cap, and the Lumenised double condenser system concentrates the light just where it is wanted giving a brilliant screen-image. Rapid film threading. Silent running and simple rewind. A tapping plug and selector block are installed to allow the projector to be used on all A.C./D.C. supplies. The Kodascope Eight-500 projector will accept 400ft. projection reels.

With one 8mm. 200ft. reel, 500 watt lamp, Kodascope splicing unit, bottle of Kodascope lubricating oil, and camel hair brush ... £45 0 0

SEE YOUR PROJECTOR IN ACTION

Before you choose, come for a demonstration, compare cine projectors and see their performance just as you will in your own home. WE DEMONSTRATE AT YOUR REQUEST. Just tell us the convenient time and the models you would like to see, and we will be ready for you in our CINE DEMONSTRATION THEATRE AT BROMPTON ROAD



PAILLARD C8 CAMERA

Up to date design with the accent on simplicity of operation, an ideal 8mm. cine camera for the beginner. Evolved from the famous L8 model, this camera features seven speeds; the variable viewfinder makes use of the zoom principle for setting the appropriate viewfinder for $\frac{1}{2}$ in., 1in. or $1\frac{1}{4}$ in. focal length lenses. Footage indicator provides a constant check on the length of film that has been exposed, and is fully automatic. It is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with single shot exposure setting, safety lock, and lock-run positions. The C8 is complete with 12.5mm. f/2.5 Yvar in focusing mount, with cable release ... £58 7 7

newly exposed, and is fully automatic. It is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with single shot exposure setting, safety lock, and lock-run positions. The C8 is complete with 12.5mm. f/2.5 Yvar in focusing mount, with cable release ... £58 7 7

NEW CINE CAMERAS

8mm. Gevaert 8 Carena, 12.5mm. f/1.9 Berthiot Cinor B fixed focus lens, variable speeds	£49 10 0
8mm. Paillard B8, twin lens turret model, 13mm. f/1.9 Yvar	£90 7 0
8mm. Eumig Electric, 12.5mm. f/2.8 coated Eulon fixed focus lens, single frame exposure setting	£33 7 2
8mm. G.B.-Bell & Howell 624, 10mm. f/2.3 coated fixed focus lens	£30 4 7
8mm. G.B.-Bell & Howell 605 TA Vice-roy, 3 lens turret model, 12.5mm. f/2.5 fixed focus lens	£62 0 7
8mm. Kodak Brownie Movie, f/2.7 Lumenised fixed focus lens	£23 12 7
25mm. f/1.9 Ektar lens	£111 4 0
16mm. Paillard H16, 3 lens turret model, variable speeds, reflex focusing, 100 or 50ft. spool loading, 26mm. f/1.9 Pizar	£180 14 0
16mm. G.B.-Bell & Howell 603 Autoload, magazine loading, variable speeds, 1in. f/1.9 lens	£93 16 6

NEW CINE PROJECTORS

8mm. Specto 500, 500 watt lamp, 400ft. spool arms, 1in. lens	£39 15 0
8mm. Eumig P26, 500 watt lamp, built-in resistance, 400ft. spool arms, complete with wide aperture coated lens, without lamp	£59 10 0
8mm. G.B.-Bell & Howell 625, companion to the 624 cine camera, 500 watt lamp, f/1.6 coated lens	£35 0 0
8mm. Paillard M8R, 500 watt lamp, 400ft. capacity, 20mm. or 25mm. lens	£68 0 0
8mm. Kodascope Eight-500, 500 watt pre-focus lamp, 1in. f/1.6 Ektanon, complete with wood case	£45 0 0
16mm. G.B.-Bell & Howell Model 630, magnetic-optical sound projector, 2in. f/1.65 T.T.H. Super Tal lens, 12in. speaker, complete with transformer	£352 0 0

WANTED URGENTLY: SECOND-HAND CINE CAMERAS

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8mm. Dittmar, f/2.5 lens, 2 speeds, excellent condition	£17 10 0
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9.5mm. Pathe H, f/2.5 lens, case	£17 10 0
9.5mm. Patheoscope National II, f/1.9 lens, case, as new	£45 0 0
9.5mm. Dekko, f/2.5 lens, excellent condition	£21 10 0
9.5mm. Pathe Pat, as new	£12 0 0
16mm. Keystone A9, f/2.5 lens, variable speeds	£65 0 0
16mm. Kodak Magazine, f/1.9 lens	£65 0 0
CINE PROJECTORS	
9.5mm. Pathe 200B	£16 10 0
9.5mm. Pathe Son, sound projector	£52 10 0
9.5mm. Pathe Gem	£27 10 0
16mm. Dekko, 500 watt lamp	£27 10 0
16mm. Zeiss projector, 500 watt	£27 10 0

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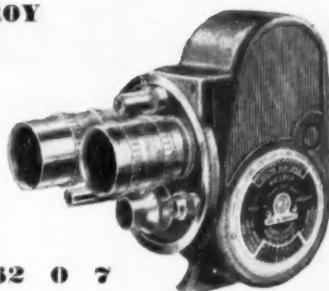
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8mm. G.B.-Bell & Howell VICEROY

The leading G.B. cine camera in the 8mm. group which is remarkably compact, strongly made, and beautifully finished in every detail. A cine camera which is most reliable in use and giving a performance normally expected of a much larger and complicated instrument. Its features include:

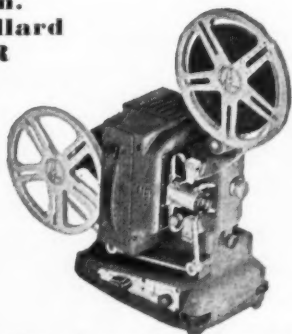
- ★ 3-lens turret carrying 3 viewfinders for rapid interchange of lenses.
- ★ 25ft. double-run spools eventually giving 50ft. of exposed film.
- ★ Five speeds: 16, 24, 32, 48 and 64 frames per second.
- ★ Single picture release incorporated with normal exposure release.
- ★ Footage indicator.
- ★ Simple loading.

The Viceroy, with f/2.5 lens and viewfinder, costs



£62 0 7

8mm. Paillard MSR



This projector is exceptionally easy to use on A.C./D.C. 110-250v. It has a 500 watt lamp and built-in resistance

£68 0 0

The Arriflex 16

Mirror Reflex Motion Picture Camera

The Arriflex 16 is the most advanced universal 16mm. motion picture camera with the mirror reflex system. Whether used for hand-held filming, or on a tripod, it is ideally suited for all types of professional requirements, as well as for the discriminating amateur. Distinctive Arriflex features include:

- Mirror reflex device giving 10 times magnification.
- 3-lens turret permitting instant changeover from lens to lens.
- Frame and footage indicator which registers the film footage and the amount of frames used up.
- Lens shade to facilitate specialised filming such as trick double exposures, and giving maximum lens protection.
- Power sources: The motor normally supplied is an 8 volt D.C. model which is powered by a glass-wool lead battery. Weight about 4½ lb. Can also be run on any 6 volt battery, which permits exposure speeds up to 24 frames per second. With synchronous motor the power is supplied by an appropriate A.C. source.

The Paillard B8 Camera

8mm. TWIN-TURRET MODEL



Evolved from the famous L8 model, this new camera features seven speeds; the variable viewfinder makes use of the "zoom" principle for setting appropriate viewfinder for 12.5, 25 and 36mm. focal lengths. The footage indicator is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with safety lock and "lock-run" positions.

The B8 is complete with f/1.9 Yvar, coated and in focusing mount with cable release

£90 7 0

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16mm. Paillard Bolex H16 pre-filterslot model. Three coated Berthiot lenses, 25mm. f/1.5, 16mm. f/1.5, 75mm. f/2.5. Complete in case with eye level viewfinder. **£215 10 0**



16mm. Paillard Bolex H16. Converted to filterslot model. Fitted with 25mm. f/1.5, f/1.4 Switar, 15mm. f/2.8 Yvar, 75mm. f/2.5 Yvar. Critical focuser, and case. **£220 0 0**

PAILLARD BOLEX B8



8mm. double run films. Twin turret model. Multiscope viewfinder. From 12.5mm. to 36mm. Intermittent, continuous and single frame operation. 8, 12, 16, 24, 32, 48, 64 frames per second.

B8 with f/2.5 Yvar ... **£72 5 7**
B8 with f/1.9 Yvar ... **£90 7 0**
5.5mm. f/2 Pizar ... **£47 1 8**
36mm. f/2.8 Yvar ... **£34 15 0**

SNIP

8mm. Eumig C3, f/1.9 coated lens. Built-in light meter, complete in case. **£59 10 0**

16mm. Paillard Bolex H16, fitted 25mm. f/1.5 Primoplan, 75mm. f/2.8 coated Yvar. Fitted leather case. ... **£157 10 0**

★ SPECIAL ★

It is now possible for us to convert the Bolex H16 pre-filterslot models to the latest filterslot. The cost is only **£11 11 0** and this includes supplying a set of five filters, your choice of colours. Delivery at the moment is approximately four to five weeks.

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The outstanding new feature of this model is the coupled lens and viewfinder turret which provide automatic viewfinder selection—an exclusive Bell & Howell feature producing unprecedented speed and ease of lens changing.

- ★ 7 speeds 8 to 64.
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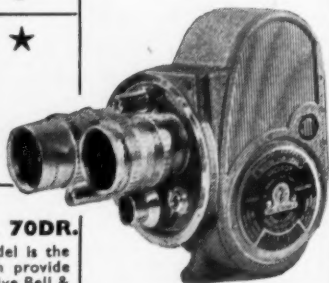
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Viceroi with f/2.5

T.T.H. lens ... **£42 0 7**

Viceroi with f/1.7

T.T.H. lens ... **£78 14 2**

Additional lenses are as follows:

W.A. 6.5mm. f/1.75

Taytal ... **£25 0 5**

1in. f/1.9 Serital ... **£25 0 5**

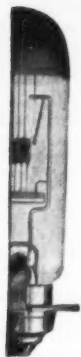
1 1/2in. f/1.9 Serital ... **£26 8 2**

2in. f/3.5 Telekinic ... **£27 16 0**

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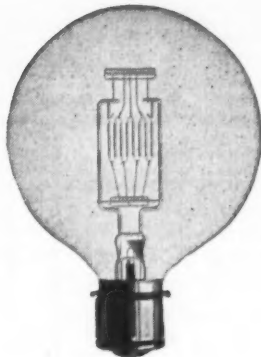
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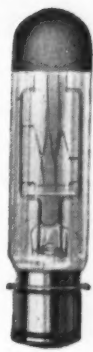
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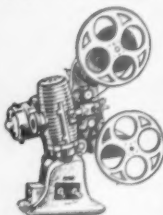




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Deposit Secures Delivery	Cash Price	Deposit	8 Months	Deposit	15 M'ths
8mm. CAMERAS & LENSES	£ s. d.	s. d.	s. d.	£ s. d.	s. d.
Kodak Brownie, f/2.7 ...	23 12 7	55 0	57 6	11 16 7	17 9
G.B.-Bell & Howell 624 ...	30 4 7	70 0	73 7	15 2 7	22 8
Telephoto attachment ...	10 15 2	25 0	26 2	—	—
G.B.-Bell & Howell 605 Sportster, f/1.7 ...	62 11 0	150 0	151 5	31 6 0	46 10
G.B.-Bell & Howell 605 Sportster, f/2.5 ...	45 17 5	110 0	111 1	22 19 5	34 4
1 1/2 in. f/1.9 Serital ...	26 8 2	62 6	64 1	13 4 2	19 10
6.5mm. f/1.75 Taytal, with viewfinder ...	25 0 5	57 6	60 11	12 10 5	18 10
G.B.-Bell & Howell 605TA Viceroy, f/2.5 ...	62 0 7	147 6	150 4	31 0 7	46 6
1 1/2 in. f/1.9 Serital, with viewfinder ...	28 9 10	67 6	69 1	14 4 10	21 5
6.5mm. f/1.75 Taytal, with viewfinder ...	27 2 1	62 6	66 0	13 11 1	20 3
Paillard Bolex Model C8, f/2.5 Yvar ...	58 7 7	140 0	141 4	29 4 7	43 9
Paillard Bolex Model B8, f/2.5 Yvar ...	72 5 7	174 0	175 5	36 3 7	54 2
Paillard Bolex Model B8, f/1.9 Yvar ...	90 7 0	180 0	223 9	45 4 0	67 8
36mm. f/2.8 Yvar ...	34 15 0	82 6	84 3	17 8 0	26 1
Eumig Electric, f/2.8 ...	33 7 2	77 6	81 1	16 14 2	25 0
Eumig Model C3, f/1.9, coupled exposure meter ...	75 1 2	175 0	182 6	37 11 2	55 0
Zeiss Movikon, f/1.9 ...	56 16 4	135 0	137 8	28 8 4	42 7

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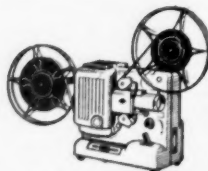
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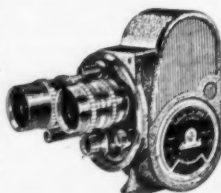
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SMALL, smart, easily-transported 8mm. projector giving wonderfully bright pictures. f/1.6 lens, 400ft. capacity. Price £32 0 0. Week's Trial for 75/- returnable deposit, then 8 monthly payments of 77/8.

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WONDERFUL 8mm. camera with 3-lens turret for rapid change of lens, special positive viewfinders, 5 operating speeds. Price £62 0 7. Week's Trial for only 147/6 returnable deposit, then 8 monthly payments of 150/5.



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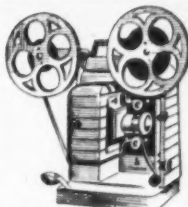
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Deposit Secures Delivery	Cash Price	Deposit	8 Months	Deposit	15 M'ths
	£ s. d.	s. d.	s. d.	£ s. d.	s. d.
16mm. CAMERAS					
G.B.-Bell & Howell Autoload Standard 603 ...	93 16 6	184 0	232 9	46 18 6	70 4
G.B.-Bell & Howell Autoload Turret 603T ...	111 17 11	222 0	277 2	55 19 11	83 10
8mm. PROJECTORS					
G.B.-Bell & Howell 625 ...	35 0 0	82 6	84 11	17 10 0	26 3
G.B.-Bell & Howell 606 ...	57 0 0	135 0	138 2	28 10 0	42 9
Paillard Bolex M8R ...	68 0 0	162 6	164 8	34 0 0	51 0
Kodascope Eight-500 ...	45 0 0	107 6	109 0	22 10 0	33 9
Eumig Model P8 ...	32 0 0	75 0	77 8	16 0 0	24 0
Eumig Model P26 ...	59 10 0	142 6	144 1	29 15 0	44 8
Specto 8mm. Popular ...	33 0 0	77 6	80 1	16 10 0	24 9
EDITORS					
Moviscop 8mm. viewer ...	38 10 0	90 0	93 6	19 5 0	28 11
Murray 8mm. viewer ...	15 15 0	35 0	38 6	—	—
SCREENS					
Raybright 30 x 22in., beaded ...	3 0 0	5 0	7 7	—	—
Raybright 40 x 30in., white ...	3 6 0	5 0	8 5	—	—
Raybright 40 x 30in., beaded ...	4 10 9	10 0	11 2	—	—
Huntsman 40 x 30in., white ...	7 0 0	15 0	17 2	—	—
Huntsman 40 x 30in., beaded ...	8 2 6	17 6	19 11	—	—
TAPE RECORDERS					
Grundig Model TK5 ...	54 12 0	130 0	132 4	27 6 0	40 11
Elizabethan ...	54 12 0	130 0	132 4	27 6 0	40 11

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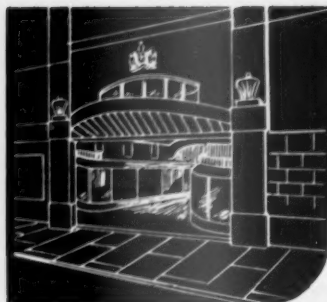
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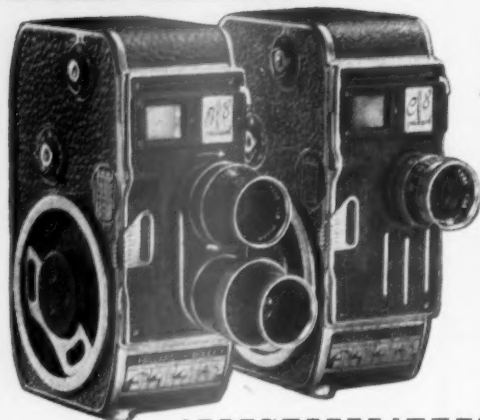
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We realise that you have no doubt as to the capabilities and qualities of the two cameras shown on the left. But do you know that there are four standard focal length Kern Lenses available for the B8, five for the C8, two Telephotos, a Zoom Lens (shown below), two wide Angle Lenses, Parallax Corrector Prisms, and a whole host of other accessories that will help you to make better movies. We have a thorough knowledge on all these items and would be pleased to demonstrate them to you in our showroom. For those who cannot visit us a brochure can be sent on request.

PAILLARD BOLEX C8 with:—

f/2.5 12.5mm. fixed focus	£54 11 1
f/2.5 12.5mm. focusing	£58 7 7
f/2.8 12.5mm. built-in filters	£72 5 7
f/1.9 13mm. focusing	£76 9 0
f/1.5 12.5mm. focusing	£108 8 5

PAILLARD BOLEX B8 with:

f/2.5 12.5mm. focusing	£72 5 7
f/2.8 12.5mm. built-in filters	£86 3 7
f/1.9 13mm. focusing	£90 7 0
f/1.5 12.5mm. focusing	£122 6 5

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A "must" for the movie-maker who wants the best possible results, particularly when shooting with the telephoto lens, combined with utmost working comfort and convenience. Sturdy and practical, the Bolex Pan Head Tripod is noted for its light weight (only 7 lbs.) and great stability. The universal pan head, which is fitted with a spirit level, moves freely in all directions and even permits vertical shots. Guiding handle with cable release, removable. Sliding legs with variable friction, can be locked at any required angle. Permit instantaneous levelling-up and height adjustment. Tripod without cable release.

£29 17 8

Tripod with 20in. cable release and adapter for use with Bolex H camera

£32 2 2

THE PAN CINOR ZOOM LENS can be set to any focal length between 12½mm. (½in.) and 36mm. (1½in.) by continuous variation. Its aperture is f/2.8 and it focuses from 2½in. to infinity. This lens will fit the Paillard H8, B8, C8 and L8 cameras. It can also be used with 8mm. cameras of other makes. There's a lot more we could tell you about this lens but space does not permit.

£127 17 7



PARALLAX COMPENSATOR RACKOVER

Used in combination with Eye-Level Focus for utmost accuracy of focusing and framing when shooting subjects in near close-up. After the camera has been shifted on the rackover slide and the turret has been set to the appropriate position for filming, the taking lens is in

exactly the same position with respect to the subject as when it was being brought into focus with the Eye-Level Focus. Parallax error is thus entirely avoided. The compensator can be set up on a tripod or table.

£9 0 8



SUREFIRE GRIP for Bolex H cameras

Allows movie-maker to hold camera firmly and steadily for filming. Natural position prevents cramp or tiredness. Stripped of its removable cable release, the "Surefire" Grip is an ideal means of holding the Bolex H camera when fitted with the Bolex Auxiliary Electric Motor.

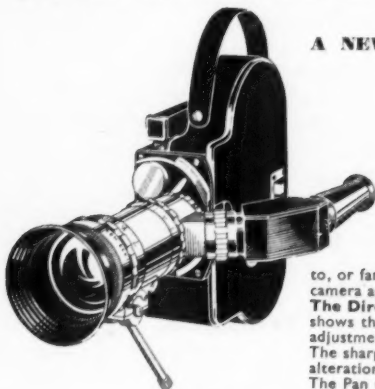
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A NEW VARIABLE-FOCUS "ZOOM" LENS FOR 16mm. FILM. PAN CINOR "70" REFLEX
f/2.4, focal length 17.5 to 70mm.

Focusing : 7 ft. to Infinity Magnification 4x

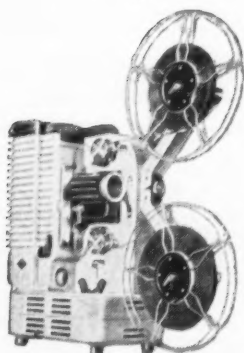
Thanks to the Pan Cinor "Zoom" Lens, the movie-maker can alter the field covered by the taking lens as he chooses without interrupting the take, changing at will from close-up to general view and back again. All kinds of travelling effects can thus be produced without the help of a dolly or other device for moving the camera about.

Optical travelling effects make the camera appear to move closer to, or farther away from, the scene filmed, while in "follow-on" travelling, the camera appears to be keeping pace with a moving subject.

The Direct "Reflex" Viewfinder ensures dead-on-the-target framing, accurately shows the precise field covered by the lens at all filming distances, allows speedy adjustment of focal length and instantaneous centring of subject.

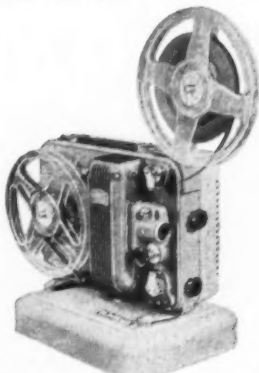
The sharpness and brilliance of the image seen in the viewfinder are unaffected by alterations in focusing or diaphragm setting.

The Pan Cinor "70" Reflex is provided with a "C" type mount and fits easily on the turret of Bolex H16 cameras, as well as on a large number of cameras of other makes. £208 10 0

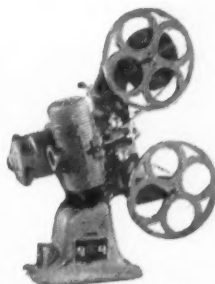


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 Lamp ... 37/-



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PROJECTORS

8mm. Kodascope model 80, 300w.	£25 0 0
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Danson 540 16mm. sound, 500w.	£85 0 0
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Cine Kodak 8-25, f/2.7 Kodak, zip purse	£21 0 0
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Specto 16mm., 250 watt, 800ft. arms	£29 10 0
Specto 9.5/16mm., 100w., 1 1/2 in. lens, perfect	£27 10 0
Pailard G916, 40mm. lens, transformer and case	£38 10 0
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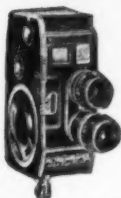
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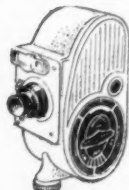


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or deposit of ... £36 3 0
Paillard Bolex C8. Interchangeable lens mount. 7 speeds-single shot device. Optical viewfinder. With f/2.5 focusing lens £58 7 7
or deposit of ... £29 4 0

Paillard Bolex 16mm. H16 Filterslot Model

The H16 represents the finest value in 16mm. cameras today. Widely used in Industry and Medical profession the world over. 3-lens turret head. Self-threading mechanism. Multi-field viewfinder. With f/1.9 Pizar lens £180 14 0
f/1.5 Switar lens £201 11 0
f/1.4 Switar lens £221 0 2

G.B.-Bell & Howell 8mm. Sportster



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Suggested dep. £7 9 5

Or with f/2.5 fixed focus lens at
£45 17 5 Suggested dep. £5 9 7

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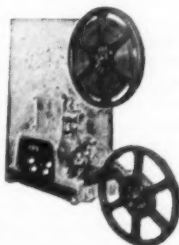
Miller 8mm. A British-made camera with interchangeable lens mount, 5 filming speeds, double run, f/2.5 coated lens, single picture device ... £31 5 6
or suggested deposit ... 74/9

AMPROSOUND EDUCATIONAL PROJECTOR

The most amazing value in
16mm. Sound Projectors
Today !

With 750w. mains voltage lamp. Output of 8 watts. Silent in operation. ONLY £166 10 0

Delivery from stock. Convenient extended terms arranged.



G.B.-Bell & Howell Sapphire 62

The only sound projector fitted with sapphire inserts preventing wear on vital parts. 2,000ft. cap. spool arms. 750-1,000w. Stills-reverse switch. Beautifully designed. Price with 12in. speaker and trans. ... £249 0 0
Convenient extended terms available.



A COMPLETE CINE SERVICE

We are one of the very few Dealers who operate their own highly efficient REPAIR and MAINTENANCE SERVICE manned by Works-trained Engineers. Many of the leading Industrial Companies in this country entrust us with the supply and maintenance of their cine apparatus for they know our AFTER SALES SERVICE is second to none.

This is surely a very good reason why YOU should purchase ALL your cine requirements from US !

SOUND BARGAINS !

G.B.-Bell & Howell Model 630D Optical/Magnetic Projector. For single and double perf. film. Full, edge and half stripe. Complete with loudspeaker and trans. As new £279 10 0
G.B.-Bell & Howell Model 601 with loudspeaker and trans. Very good order ... £135 10 0
GeBescope L516. Sound/silent. Complete loudspeaker and trans. Excellent condition ... £69 10 0

PAN CINOR 60 lens Series 2, for H16 Filterslot camera. As new ... £99 10 0

G.B.-Bell & Howell Model 630 Optical/Magnetic Sound Projector

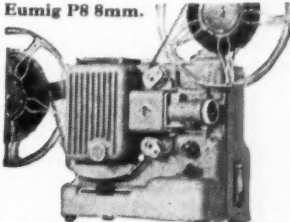
★ Operates on three types of striped track. ★ Instant recording of music and commentary. ★ The quality of reproduction has to be heard to be believed. Price complete with microphone and trans. £352

Paillard Bolex M8R 8mm.

Designed down to the last detail—the M8R features 400ft. spool arms. 500w. lamp. Motor rewind. Split-second threading. Very silent running—for A.C./D.C. supply. £68 0 0

H.P. deposit ... £34 0 0

Eumig P8 8mm.



With 400ft. spool arms. 100w. lamp. Smooth running, the Eumig is a very compact instrument giving brilliant pictures ... £32 0 0
Suggested deposit ... 76/6

The ideal companion to the **Eumig 8mm. Electric Camera.** With f/2.8 ctd. lens. Single shot device. Requiring no winding—just press the button and it runs. £33 7 2

or 9 payments of ... 79/9

ENQUIRY COUPON — MAIL TODAY

To John Saville & Sons, Goodramgate, York.

Please send details of ... on H.P. terms, OR 6, 12, 18 or 24 months, OR 9 monthly payments. (Please tick where applicable.)

Name

Address

A.C.W. Sept./56.....

HARRINGAY PHOTOGRAPHIC SUPPLIES LTD.

423 GREEN LANES, LONDON, N.4

MOUNTVIEW 5241/2

USED SILENT 16mm. PROJECTORS

16mm. 750w. Ampro, stills, reverse	£35	0	0
16mm. Movector Agfa	£20	0	0
16mm. Ensign, 500w., stills, reverse	£20	0	0
16mm. Kodascope, model EE	£18	0	0
16mm. Specto, 100w.	£18	0	0
16mm. Pathe Gem	£20	0	0

16mm. USED SOUND PROJECTORS, 750w.

16mm. sound/silent Victor Greyline	£95	0	0
16mm. sound/silent B.T.H. 301	£90	0	0
16mm. Bell Howell Utility S/S	£92	0	0
16mm. Bell Howell 602	£110	0	0
16mm. Debie D16 S/S	£95	0	0
16mm. Premier 20 Ampro	£100	0	0

9.5mm. SILENT PROJECTORS

9.5mm. Dekko	£35	0	0
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9.5mm. SOUND PROJECTORS

9.5mm. Pathe Vox	£40	0	0
9.5mm. Super Vox	£45	0	0
9.5mm. Pathe Son	£45	0	0

MISCELLANEOUS

Pathe 8mm. film menders, new	...	...	5/9 each.
Mains variable resistances AC/DC for 100w. 110v. lamps	...	...	20/- each.
Carrying cases for Ampro projectors	...	...	£3 0 0
16mm. 1in. lenses for L516	...	...	£3 0 0
2 1/2in. L516 lenses	...	...	£4 0 0
1 1/2in. lenses for B.T.H. S.R.B. and L516	...	...	£3 5 0
50ft. Reversal 16mm., Fast Pan	...	...	10/- per roll
New Kodak 50ft. magazines	...	...	7/6
Small plush lined leather cases, 3 x 1 1/2 x 1in., new, suitable for filters	...	...	3/6 each.
Rotary Convertors, 110v. D.C. in, 110v. A.C. out	...	...	£3 0 0
16mm. motorised Arri professional printer	...	...	£115 0 0
The Complete Projectionist, 325 pages with Illustrations	...	...	5/-
Empty 50ft. Siemens magazines	...	...	25/-

NEW PROJECTION LAMPS AT REDUCED PRICES

Osram, Mazda, Siemens, Philips, Atlas.
230v. 100w., 10/-; 300w. 110v. Prefocus for B.T.H. or Kodak 16mm., 15/-; 750w. 100v. for L516, 30/-; 750w. 110v. Prefocus for Victor, Ampro, Carpenter, B.T.H., etc., 27/6 each; 1,000w. 110v. Prefocus, 32/6; 1,000w. 110v. Bell Howell, 32/6; 500w. 110v. Special Cap for Bell Howell, 27/6 each; 750w. 100v. lamps for Debie, B.I.F., Pathe 16mm., 27/6 each; 1,000w. 110v. lamps G.E.S. for 35mm. G.B.N., or 230v. Simplex Kalee machines, 19/6 each; 750w. 115v. Bell Howell, 30/-; 250w. 50v. Prefocus 15/-; 110v. 250w. ES, 15/-; 20v. 10w. for Pathe Home Movie, 3/6; other lamps in stock. Prefocus Lamp Holders, 7/6; ES Holders, 2/6; GES Holders, 5/6.

Photo Electric Cells for B.T.H. S.R.B., Victor, Bell Howell, R.C.A., etc., 30/- each. Exciter lamps in stock; various machines. L516 P.E. cell, £2 each.

SPECIAL OFFER

16mm. steel spools and cans. New. In maker's wrapping. At less than half list price.

1,600ft. spool with container	15/-	post 1/6
800ft. ditto	5/-	post 1/3
400ft. ditto	3/-	post 1/-

New 1,600ft. 16mm. Debie aluminium spools

only	8/-	post 1/-
S/H 1,600ft. spools with containers	10/-	each post 2/-

800ft. ditto	3 for 12/-	post 3/-
400ft. ditto	3 for 6/-	post 2/-

400ft. Fibre Transit Cases, new, 16mm.	2/6	post 6d.
800ft. 2-way Fibre Transit Cases, new	3/6	post 1/-

1,600ft. 2-way Fibre Transit Cases, new	8/-	
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New British Acoustics non sync. gram units. Gerrard A.C., 200-250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys £4 10 0 (carriage 5/-) Not suitable for L.P. records.

SCREENS

9ft. x 12ft. white portable screens. Ideal for Schools, Halls, Clubs, etc. Complete with screen frames, guy lines, adjustable for height. Screen material made of best quality non-crease cloth complete with fixing tapes. Complete in black metal transit case with leather binding straps all new and unused. Size when folded 5ft. x 5in. x 6in. Limited quantity only. Our price £8 each, carr. 6/-. List price £26.

Tru-white or brilliant silver. Complete with side stretchers, feet and carrying case. Really sturdy models, easily erected. 8ft. x 6ft., £13 10s. 6ft. x 6ft., £9. 6ft. x 4ft. 6in., £7 10s. 5ft. x 5ft., £6 10s. 4ft. x 3ft., £4. Omnis plain roller wall screens. Silver or white, 6ft. x 6ft., £4 10s. 6ft. x 4ft., £7 6s. 5ft. x 4ft., £6 10s. 4ft. x 3ft., £7 6s. Glass beaded roller screens 4ft. x 4ft., £5 10s. 4ft. x 3ft., £5 10s. 36in. x 27in., £3 10s. Also many other screens for sale. Send for lists.

SPECIAL OFFER

New crystal glass beaded self erecting screens. A few only.

80 x 60	List price £33 0 0	Our price	£23 0 0
63 x 47	List price £22 15 0	Our price	£15 0 0

EX. GOVT. CINE CAMERAS 16mm.

G.G.S. 16mm. Camera Recorders, 24v. AC/DC motor operated 3 frames per sec., f/4 1in. lens, iris stop for bright and dull, built-in footage indicator, cassette loading. Ideal for Titling, animation or stereo when used in pairs. Price 30/- each complete in fitted case, with one magazine.

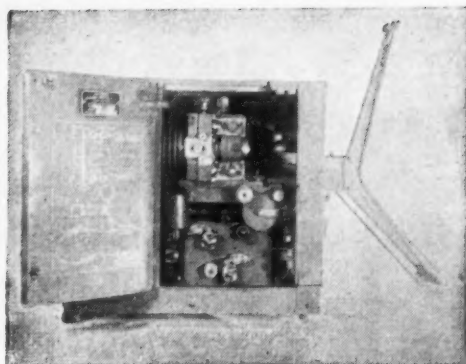
G.G.S. Recorders. As above, new and unused with coated lens 57/6 each. Magazine 10/- each.

160ft. HP3 16mm. Neg. film in 10ft. lengths, sealed tins 4/6. Film, 16mm. take up cores 6 for 2/-.

G.G.S. 16mm., 24v. motorised titling units, accommodating G.G.S. magazine £3 each. New models £4 10 0 each.

A.C. 200/250. Step down transformers for G.G.S. cameras and titling units 17/6 each. 12v. G45 cine camera, new, take 25ft. standard 16mm. film, £5. G45 magazines, 10/- each.

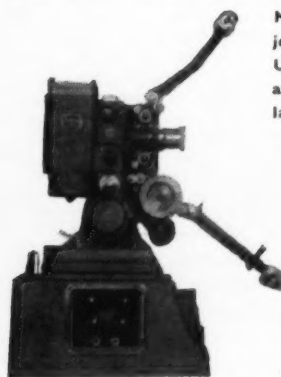
Tins of 12 25ft. Panchromatic film, 10/- Ditto Ortho, 7/6. G45 titling units, new, £4 10 0.



**B.T.H. Model S.R.B.
16mm. SOUND PROJECTORS**

Solidly built to withstand any rough handling. Truly an engineering piece of machinery to last a lifetime. Spares are available if required. ★ Blimp case. ★ 300w. lighting equal to any 500w. machine. ★ Speaker and cable. ★ 200-250v. A.C. ★ Built-in amplifier. ★ 1,600ft. arms. ★ Adjustments readily accessible. ★ Oiling from one central point. ★ Provision for pick-up. Price £55. Sound/silent model £60. H.P. Terms arranged. Spares in stock, state requirements.

Ampro American Imperial



Model UA Sound Projector as used by the U.S. and British Forces and ideally suitable for large audiences.

Comprises :

- 750w. lighting.
- Variable speeds for silent projection.
- Fast motor re-wind.
- Built-in amplifier.
- 12in. speaker.
- A.C. 200/250v.
- 1,600ft. arms.
- Blimp case.
- Provision for mic.

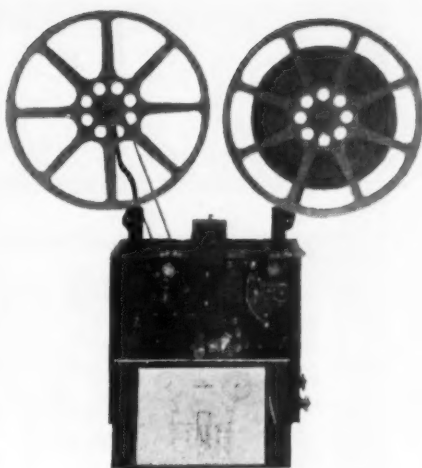
Price £75 . 0 . 0 Hire purchase terms arranged.

Spares in stock—state requirements.

NEW PROJECTOR SPARES

Spares kit for Ampro projectors. Claw, gate, cam and gear, speed control, brushes, switch, belt, pilot lamp £3 0 0. Spares available for G.B. L516, B.T.H. S.R.B., GBN 35mm. State requirements.

WE HAVE HUGE STOCKS OF CINE ODDMENTS AND BARGAINS. PLEASE LET US KNOW YOUR WANTS. HALF-DAY CLOSING WEDNESDAY, OPEN ALL DAY SATURDAY. S.A.E. FOR LISTS.



L516 PROJECTORS

Another large purchase from the A.M. enables us again to offer these popular projectors at £65 0 0 each, or H.P. terms.

500w. lighting, AC/DC 200/250, sound/silent speeds, 1,600ft. arms, 12in. speaker, automatic film trip, blimp case, fully guaranteed, spares available from stock. Part exchanges on your silent machine invited. We have a few new and unused L516 projectors at £90.

To cash customers of these machines for a limited period only we can offer a complete kit of spares, value £7. FREE. New British Acoustics non sync. gram units. Gerrard A.C. 200/250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys (carriage 5/-) £4 10 0. Supplied with jack plug for L516 projector. Not suitable for L.P. records.

SPECIAL ANNOUNCEMENT

We can supply all new L516 Spares from stock. State requirements. Few examples as follows: Claw boxes, £4 17 6; Claws, £1 5 0; Cam and shaft, £1 0 0; Claw gear, 5/-; Pivot blocks, 5/-; Gate masks, 6/-; Gate runners, 12/6; Jockey rollers, 12/6; Lamp holders, 10/6; Spring or motor belts, 2/6 each; Take-up spool arm, 30/-; Take-off spool arm, 20/-; Intervale transformers, 10/-; Complete amplifiers (less valves), £7 0 0; 40ft. speaker lead and plug, 15/-; Resistance plugs, 4/6; Sprocket drive gears, 7/6; Idler rollers, 7/6; Sprocket guards, 8/6. State requirements on any other spares wanted.

Bargain of the Month

EX GOVT. WOODEN TRIPOD

New and unused.

Adjustable from 3ft. 2in. to 5ft. 2in.

Weight 7½ lb.

50/- each, post 3/-.

Adaptor head with English thread for all cameras

8/-

Heavy duty precision ball and socket panning head with panning handle for use with above tripod when fitted with adaptor head, 20/- each.

PENROSE

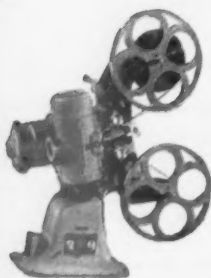
69 STREATHAM HILL

CINESCAN 8mm



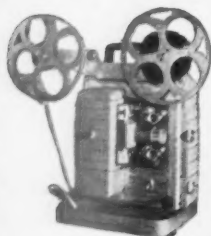
Penrose Cinescan 8mm. Animated Viewer

A well designed apparatus with a rotating optically worked glass prism geared to tooth sprocket, film passage gives continuous moving pictures on ground glass screen—very bright image. High grade optical system with focus control. Works from A.C. mains. Price only £9 0 0 or 9 payments of 21/- month.



G.B.-Bell & Howell Model 606H 8mm. Projector

A splendid new model operating directly from the mains with high voltage motor and lamp. Fitted with independent lamp switch to cut off lamp during rewinding, etc., all geared drive, cool running, very silent, powered rewind and still picture device. £57 0 0 or 9 equal payments of £6 13 0



G.B.-Bell & Howell Model 625 8mm. Projector

The keynote of this projector is simplicity of operation. Featuring : 500w. lamp illumination, 1in. f/1.6 lens, picture up to 6ft. wide. 400ft. spool capacity. Easy controls ... £35 0 0 or 9 equal payments of £4 1 8

For Sound and
Silent Equipment
in all gauges

**PENROSE
SERVICE
IS SUPERB !**

THIS MONTH'S SELECTION

16mm. SOUND PROJECTORS

De Brie D16, 1952, stand, 3 lenses	... £125 0
De Brie D16, 1950, stand, exc.	... £115 0
De Brie D16, 1947, stand. V. good	... £105 0
Victor sound stripe Mk. III mag./opt.	£200 0
Victor 40, modified to Greyline	... £95 0
Victor 40, 1948 but unused	... £100 0
Victor 40B, U.S.A., good	... £60 0
Ampro Stylist, 110v. model, 750w. perfect	... £100 0
B.T.H. 301 (blue), 1½in., 2in. lenses, stand	... £110 0
Sofli 210, 200w., portable home mod.	£50 0
Micron XXV, new but shop soiled	... £135 0

9.5mm. SOUND PROJECTORS

Pathe Son Mk. I, choice of 3	... £43-£44
------------------------------	-------------

16mm. SILENT PROJECTORS

Keystone A81, 750w. A.C./D.C., reverse	... £18 10 0
Kodascope D, 12v. batt. model	... £12 0 0
Specto 100w., A.C., 900ft. arms, 2in.	£25 0 0
Dual Bolex 16/9.5mm. D.A., 400w.	... £22 10 0

9.5mm. SILENT PROJECTORS

Pathe Gem, 12v., 100w., A.C.	... £22 10 0
Ditto, with case	... £25 0 0
Specto, black, A.C./D.C., 900ft. arms	£18 10 0
Pathe Ace, motorised, bronze	... £9 0 0
Pathe Home Movie (motorised)	... £9 10 0
Piccolo, 100w. (few only)	... £4 10 0
8mm. Bell Howell 221, 500w., A.C.	... £32 10 0

PART
EXCHANGE
ACCEPTED
IN ANY
TRANS-
ACTION

ONLY 9

CINE

LONDON S.W.2

Phone TULSE HILL

5602 5603



The items advertised on these pages are just a few examples of the extensive range we always carry as stock—in fact you will find practically every camera and projector on display at our premises—with an efficient staff to offer helpful assistance in your purchase. Remember Penrose have given service to the cine enthusiast for over 20 years and supplied many thousands of customers—so why not try our service for yourself?

OF USED EQUIPMENT

16mm. CAMERAS

Zeiss Movikon K, f/2.7 Tessar	... £49 10 0
Cine Kodak Mag., f/1.9, 3 speeds	... £39 10 0
Kinecam B, 1/2.6 Cinar, 3 speeds	... £32 10 0
Victor 3-turret, 3 lenses, exc.	... £65 0 0
G.I.C., 50ft. spool load, f/1.9 Som	... £36 10 0
Another ditto, with case	... £38 10 0

9.5mm. CAMERAS

Pathe H, grey, as new, with box	... £20 0 0
Dekko 104, f/2.5, var. spds.	... £12 0 0
Pathe Motocamera, f/3.5	... £12 0 0
Pathe Pat, several from	... £6 0 0

8mm. CAMERAS

Bauer 88, 2 lenses, f/2.5 and f/2.8 tele	£60 0 0
Siemens 8R, f/2.2, backwind	... £22 10 0

PROJECTOR STANDS

Folding 3ft. 0in., top 20in. x 13in.	... £4 15 0
3ft. 6in., 2 tier, 18in. x 10in.	... £5 15 0

MISCELLANEOUS ITEMS

Decca 3 speed gram. unit	... £6 0 0
Single speed gram. unit	... £3 10 0

We have a large selection of good used screens.

Here are a few examples:

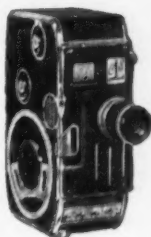
7ft. 7in. silver box screen	... £6 10 0
No. 5 Traveller (slight damage)	... £10 0 0
13ft. white box type, suit club	... £25 0 0

HIRE
PURCHASE
TERMS
CAN BE
ARRANGED
50% DEPOSIT

Bolex C8 8mm. Camera

Needing no introduction the Bolex C8 is the finest 8mm. camera of its class, fitted with f/2.5 focusing lens it incorporates 7 variable speeds 8-64 f.p.s., single shots, optical finder, foot-age indicator. Supplied complete with release and purse case.

Cash price ... £54 11 1
or by 9 equal payments of 126/- per month.

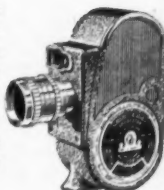


★ FIRST PAYMENT SECURES ★

G.B. Sportster 8mm. Camera

This fine camera will give life-long service. Has f/2.5 lens (interchange) variable shutter speeds 16-64 f.p.s., single shot and built-in masks for tele lenses.

Cash price (with case) ... £45 17 6
or by 9 equal payments of 105/- per month.



★ FIRST PAYMENT SECURES ★

IF YOU PREFER TO PAY A DEPOSIT AND SPREAD THE BALANCE OVER EIGHT MONTHS THEN **TURN OVER THIS PAGE** AND CONSULT OUR CALCULATION TABLE. PENROSE WILL SUPPLY ANY AVAILABLE CINE OR STILL EQUIPMENT AS CURRENTLY ADVERTISED IN THIS JOURNAL.

EQUAL
PAYMENTS!

FOR THOSE WHO WISH TO PAY A DEPOSIT KNOW WHAT YOU PAY — THE PENROSE WAY TERMS AT A GLANCE!

ANY 'ITEM' — ANY 'PRICE'

COPYRIGHT

£	0	1	2	3	4	5	6	7	8	9
10	26/3	28/11	31/6	34/2	36/9	39/5	42/-	44/8	47/3	49/11
20	52/6	55/2	57/9	60/5	63/-	65/8	68/3	70/11	73/6	76/2
30	78/9	81/5	84/-	86/8	89/3	91/11	94/6	97/2	99/9	102/5
40	105/-	107/8	110/3	112/11	115/6	118/2	120/9	123/5	126/-	128/8
50	131/3	133/11	136/6	139/2	141/9	144/5	147/-	149/8	152/3	154/11
60	157/6	160/2	162/9	165/5	168/-	170/8	173/3	175/11	176/6	181/2
70	183/9	186/5	189/-	191/8	194/3	196/11	199/6	202/2	204/9	207/5
80	210/-	212/8	215/3	217/11	220/6	223/2	225/9	228/5	231/-	233/8
90	236/3	238/11	241/6	244/2	246/9	249/5	252/-	254/8	257/2	259/11
100	262/6	265/2	267/9	270/5	273/-	275/8	278/3	280/11	283/6	286/2

COPYRIGHT

The above table gives the exact amount you pay per month for eight instalments on the **BALANCE OF CASH PRICE** after deposit has been paid. The **DEPOSIT** can be any amount but should leave the balance figure in £s only.

EXAMPLE 1

G.B. Sportster ...	£45 17 6
Tripod ...	£3 7 1
Total cash price ...	£49 4 7
Any deposit to leave balance in £s only, say ...	£9 4 7
Balance ...	£40 0 0

From table on line 40 under 0 find 105/- or eight instalments of £5 5 0 month.

EXAMPLE 2

Weston cine meter ...	£10 18 3
Eumig projector ...	£32 0 0
Screen ...	£3 0 0
Total cash price ...	£45 18 3
Any deposit to leave balance in £s only, say ...	£8 18 3
Balance ...	£37 0 0

From table on line 30 under 7 find 97/2 or eight instalments of £4 17 2 month.

EXAMPLE 3

Eumig camera ...	£33 7 2
Pan and tilt head ...	£2 15 0
Total cash price ...	£36 2 2
Any deposit to leave balance in £s only, say ...	£3 2 2
Balance ...	£33 0 0

From table on line 30 under 3 find 86/8 or eight instalments of £4 6 8 month.

Now calculate on the items of your choice—and send the attached coupon for swift service.

- Callers can effect 'On the Spot' transactions.
- Minimum of formalities.
- Positively No Extras.
- Strictly confidential.
- Satisfaction guaranteed.

Hours of business :

9 a.m. — 6 p.m., Wednesdays 1 o'clock
Open all day Saturdays.

Phone : TULSE HILL 5602 or 5603

**To PENROSE (CINE) LTD.,
69 STREATHAM HILL, LONDON, S.W.2.**

I wish to purchase the following : £ s. d.

.....
.....
.....

Total Cash Price£

I have calculated terms as follows : Deposit £.....

Thereafter eight instalments of £..... per month

Name

Address

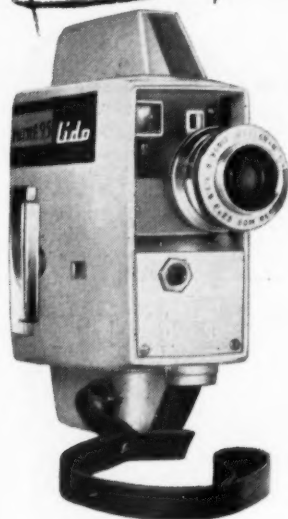
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ACW Sept.....

(NOW!)

The added thrill of **WIDESCREEN**

*with these two
superb cine cameras*



The Pathe 9.5mm. Lido [Duplex] Cine Camera

Supremely efficient, this elegant cine camera of completely new design is a joy to handle. It is easily loaded by spool holding 50ft. of Duplex film giving 100ft. of Widescreen (colour or black and white). The Pathe Lido is silently motor driven and fitted with a superb Berthiot f/1.9 bloomed focusing lens. Many special refinements are incorporated to ensure the perfect cine record. This is a Pathe masterpiece that you will be proud to possess. Price ... **£72 19 6**

The 9.5mm. HDM Cine Camera



This attractive newcomer to the Duplex Range is an adapted version of the already famous Pathescope H Camera. The HDM has a strong motor drive and is charger loaded with 25ft. of Duplex film (colour or black and white) converting to 50ft. of sensational Widescreen film. It is fitted with fixed focus f/2.5 anastigmat lens and the built-in viewfinder has the important addition of full parallax correction. The HDM will be a treasured possession for years to come. Price **£33 3 0**

Bring yourself up-to-date with a modern cine camera which has a modern widescreen outlook.

PRODUCTS OF
Pathescope
PERFECTION

PATHESCOPE LIMITED, NORTH CIRCULAR ROAD, CRICKLEWOOD, LONDON, N.W.2

A. M. DAVIS

8 TURNPIKE PARADE
LONDON, N.15

BOWES PARK 4373

OR

CINE SALES and SERVICE

3 WEMBLEY HILL ROAD
THE TRIANGLE, WEMBLEY

WEMBLEY 1792



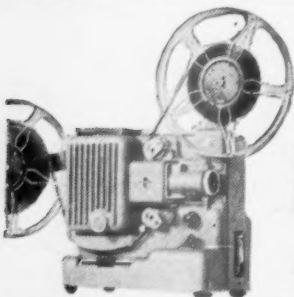
G.B.-BELL HOWELL MODEL 624
8mm. Cine Camera

F/2.3 fixed focus lens, fixed speed
with single frame release.

£30 4 7

Deposit £6 4 7. Balance by 8
equal monthly payments.

Tele attachment available.



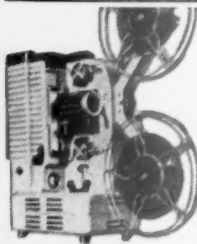
The famous
EUMIG P8
Projector

Small compact silent
running 8mm. pro-
jector. Large bright
picture from 12v.
100w. lamp.

ONLY £32

Deposit £8

Balance by 8 equal
monthly payments.



EUMIG P26 Projector.

8mm., 500w., 115v. Forward,
still and reverse projection.
Silent motor, brilliant picture.

£59 10 0. Lamp extra.

Suggested deposit £19 10 0

Balance by 8 equal monthly
payments.



THE NEW MILLER
8mm. CAMERA

F/2.5 lens, fixed focus, variable
speed.

£31 5 6

Suggested deposit £7 5 6

Balance by 8 equal monthly
payments.

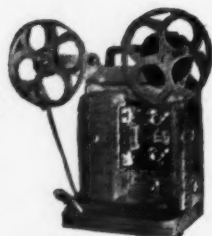
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Model 625 PROJECTOR

500w., mains lamp. Silent
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CAMERA

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meter.

£75 1 2

Suggested deposit £25 1 2

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TAPE RECORDERS



TWO NEW RECORDERS

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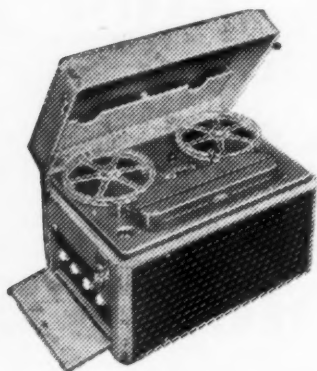
Complete with mike 54 gns.
Suggested deposit £16 14 0

The Elizabethan de luxe. A 3 speed tape recorder, 15 in., $7\frac{1}{2}$ in. and $3\frac{3}{4}$ in. per sec., with the new push-button Collaro deck.

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Suggested deposit £18 15 0

BOTH MACHINES FROM STOCK

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This recorder produces top quality sound. 10 x 6 in. Elliptical speaker fed by a 10 watt push-pull amplifier. Separate bass/treble control. Single lever operation for deck 75 gns., Mike extra.

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Balance by 8 equal monthly payments.

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Suggested deposit £14 12 0
Balance by 8 equal monthly payments.



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62 gns.

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The recorder with 3 built-in speakers giving 3D sound, two speed, two track, push button control 98 gns., Mike extra.

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Balance by 8 equal monthly payments.

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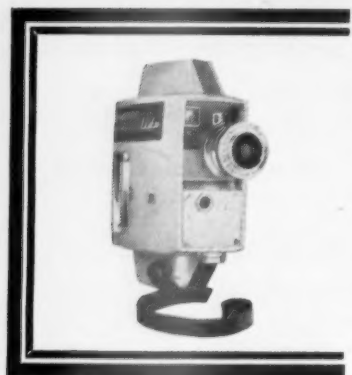
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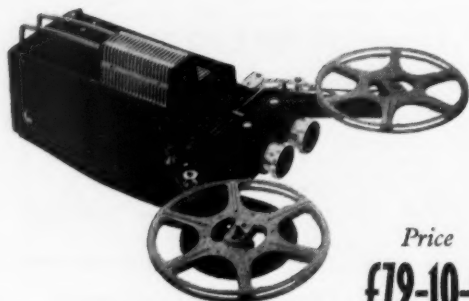
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9.5mm. Pathe B Motocamera, good condition	£10	0	0
9.5mm. Pathe H cine camera, f/2.5, as new ...	£19	10	0
Paillard Bolex 8mm. C8, excellent condition	£46	10	0

USED PROJECTORS

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9.5mm. Specto 500w projector, as new ...	£37	10	0
9.5mm. Vox sound projector, good cond.	£40	0	0
9.5mm. Pathe Gem projector, near new ...	£25	0	0
8mm. Kodascope 8-30 projector ...	£16	10	0

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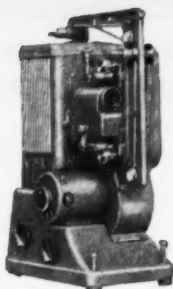


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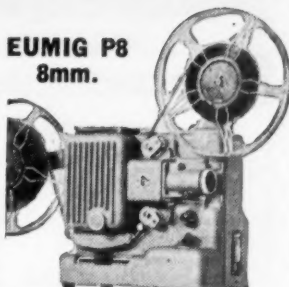
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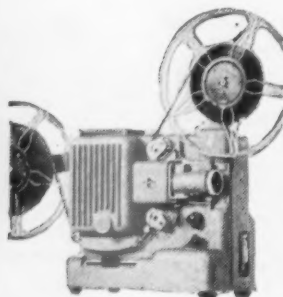
Postage extra.

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16mm. Autoload, f/1.9 lens, case ...	£72	10	0
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8mm. Keystone, f/1.9 lens ...	£29	10	0
8mm. Kodak Reliant, f/2.7 lens, 38mm. f/2.8 telephoto, case ...	£42	10	0
8mm. Bauer, f/2.7 lens ...	£39	0	0
8mm. Bauer, f/1.9 lens ...	£45	0	0
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9.5mm. Pathe H, grey, f/2.5 lens ...	£22	10	0

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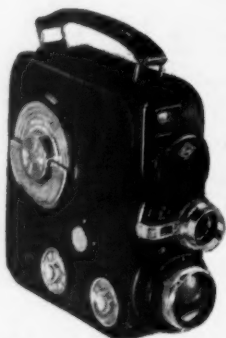
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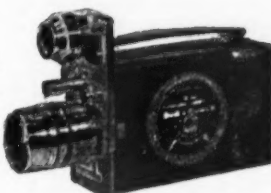


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Built-in meter, f/1.9 lens,
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Price ... £75 1 2
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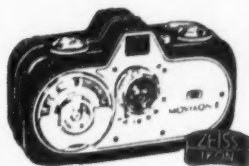
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speeds, twin turret, sin-
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load, twin tur-
ret, 7 filming
speeds, single
shots, cable re-
lease, with
wrist strap.

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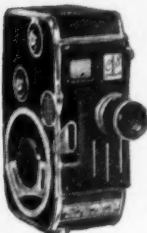
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speeds 8 to 64
f.p.s., tri-lens
turret, built-in
filters and
many other
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With f/1.4 lens ... £221 0 2



PAILLARD C8

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speeds, single
shots, cable
release match-
ed viewfinder.
Zip case and
wrist strap.

With f/2.5
lens £58 7 7



G.B.-BELL & HOWELL SPORTSTER

f/2.5 lens, five speeds, single
pictures ... £45 17 5

G.B.-BELL & HOWELL MODEL 624

Takes spool load-
ing films. With
f/2.3 coated lens
large bright view-
finder, and ex-
posure guide.

Price... £30 4 7
Case... £2 8 8
X2 telephoto adap-
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9.5mm. Pathe De Luxe Motocamera, f/3.5 ...	£12 17 0	8mm. G.B.-B. & H. 624 ...	£25 0 0
8mm. Cine Kodak, f/2.7 ...	£21 10 0	16mm. Magazine Cine Kodak, f/1.9, 3 speeds	£51 10 0
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8mm. G.B.-B. & H. Sportster, 6.5mm. f/1.75 wide angle and finder ...	£50 0 0		

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 8mm. Paillard B8, 13mm. f/1.9 lens, 36mm. f/2.8 telephoto, 6 speeds £125 2 0

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Model 624 Camera, f/2.3 lens giving wide angle view £30 4 7

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The Pathe H 9.5mm. cine camera will produce professional movies with maximum ease and is fitted with a film footage indicator. Very compact.



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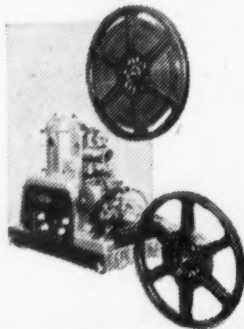
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for your present equipment, for which we will make you a good allowance.



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 Ampro Premier 20 ... £85
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 Specto 500 Dual ... £45
 Grundig TK819 ... £75
 Ace-Gem 9.5mm. ... £35
 Editor Tape Recorder ... £39
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The Bolex M8R projector's scientifically - designed optical equipment produces clear brilliant pictures; important when showing colour films.

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We have over 1,000 Films to choose from, sound and silent, all in good condition. Catalogue and film hire order form free upon request. Please state details of your projector.

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Price

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The Pathe Son 9.5mm. talkie and silent projector brings you sound film projection at moderate cost. Very portable and compact. Speaker as carrying case.

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AMATEUR CINE WORLD

VOLUME 20

SEPTEMBER 1956

NUMBER 5

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Editor:

GORDON MALTHOUSE

Assistant Editor:

TONY ROSE

Leader Strip: O.K. for Sound.
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The Amateur Cine World
Badge links amateurs all over the world. Make sure you wear yours when you go on holiday. It may help you make valuable friendships with fellow enthusiasts. Two types of badge are available—stud and brooch. It costs only 2s. 6d. post free from A.C.W. There is also a blazer badge at 5s.

O.K. For Sound!

From time to time we receive a rather frantic letter or a long distance telephone call from a club about to stage a provincial screening of the Ten Best. There are only a few days to go before the big night and the films have only just arrived. Everyone is in a state of jitters—particularly the sound department. How can they be expected to do justice to the musical accompaniment with so little time for rehearsal?

In the event the hard pressed technicians nearly always rise to the occasion and no one in the audience is aware of the panic that has been going on behind the scenes. Nevertheless we know that the heartfelt appeals will continue and they leave us with a disturbing sense of guilt—the more so because, in the past, we have been powerless to offer any constructive help.

This year we have tried to allow longer intervals between shows, but the demand for bookings is so clamorous that we have to pack them in fairly tightly. Yet we do realise how important music is to a successful presentation.

It is particularly pleasant, therefore, to be able to announce that we have at last found a solution to the problem. Briefly, we have concluded an agreement whereby disc accompaniments for all the silent films in the Ten Best programme can be recorded on tape and the tape distributed with the films.

This will be a fairly expensive undertaking and we think it only fair that the clubs concerned should help to bear the cost. We are proposing to make a charge of £1 for the complete sound accompaniment—a bargain price surely considering what it represents in terms of reduced wear and tear on the nervous system, not to mention reduced outlay on discs which might never be used again.

Few clubs that are large and active enough to stage a Ten Best show will have much difficulty in mustering a tape recorder, and to avoid any confusion each spool of tape will be clearly labelled with the film titles and instructions for playback. The tapes will be recorded at 7½ in. per sec. on standard half-track.

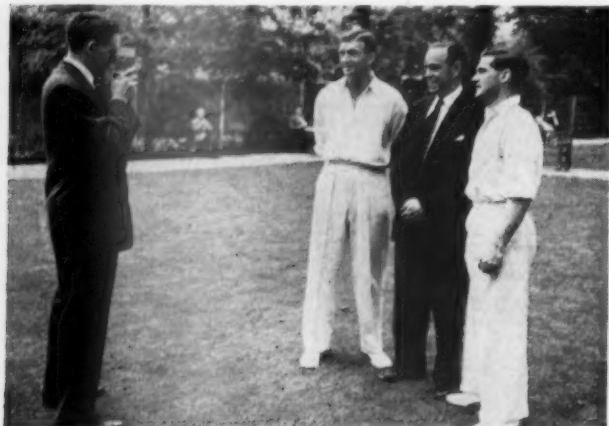
For legal reasons we shall have to restrict our choice of recordings to those made especially for film use and for this reason we shall not, in every case, be able to follow the suggestions put forward by the 1955 "Oscar" winners. Some of them chose ordinary commercial gramophone records which may not, under any circumstances, be dubbed on to tape.

There is a point here worth bearing in mind if you are thinking of entering a film with discs or a cue sheet for the 1956 competition. In case it should be a winner and you want it to be presented with the music that you have rehearsed yourself, it would be wise to select recordings which are available for dubbing.

Fortunately there is a large selection. The following publisher members of the Sound Film Music Bureau all have recorded music catalogues from which you can take your pick: Bosworth & Co. Ltd., W. Paxton & Co. Ltd., Boosey & Hawkes Ltd., E.M.I. Recording Studios Ltd., Francis, Day & Hunter Ltd., Charles Brull Ltd., De Wolfe, Fred Benson Ltd., Josef Weinberger Ltd., Latin-American Music Publishing Co. Ltd., and Inter-Art Co. Ltd. Chappell's, who look after their own copyright affairs, also issue a catalogue.

Should you wish to make your own tape recordings, which can be used quite apart from the competition, the same rules apply of course. But in this case, you should apply for permission before dubbing to the

Sound Film Music Bureau, 29 Maddox Street, London, W.1, or, in the case of Chappell's discs to Chappell & Co. Ltd., 50 New Bond Street, London, W.1.



Several members of the Australian test team use 8mm. cine cameras to take shots of their play and improve points in their game. Here fast bowler Alan Davidson takes a shot of Richie Benaud (left), skipper Ian Johnson and Neil Harvey for a personal travelogue he is compiling. All are owners of G.B.-Bell and Howell 624 cameras—Johnson bought his in Singapore, Harvey his in his native Melbourne, and Benaud and Davidson theirs in the West Indies during the 1954 Australian tour.



With her 8mm. camera, film star Belinda Lee wears metal forearm clips—an ingenious way, perhaps, of shooting off the cuff in a sunsuit. You will have to exercise ingenuity, too, if you are going to put

The Human Touch in your Holiday Film

Your holiday is to begin in a few days' time and, although you have thought about it in a desultory way, you have made no plans for the film you intend to make? It's a familiar enough situation, and you can only resolve to make the best of a bad job. But a bad job, unfortunately, it is likely to be. Still, there it is; what has to be done now is to find an approach which will render the lack of an ordered plan less of a disaster.

Suppose you are going to a seaside resort and propose to make excursions to the surrounding countryside. If you have made films of earlier holidays you may be tempted to play down the personal element and concentrate on the scenic aspect. You tell yourself that you will take great pains with the pictorial composition, that you will enjoy yourself evolving a film as distinct from a string of family snapshots.

Think Again

If that is your intention, think again! You can't realise how presumptuous you are! You wouldn't dream of writing an article on a place you know nothing about, yet here you are gaily determining to produce a film on it, substituting pictures for the words you cannot formulate. If you have not taken the trouble to read a single book on the locality or, at best, have read nothing more than a travel agency's brochure, you can't possibly hope to produce a significant film.

If you have some experience of movie making and have developed the seeing eye, you might perhaps succeed in producing a series of pretty pictures; but "films" of this kind—just scenery, presented without comment, the only factor determining the inclusion of any shot being that it shall be easy on the eye—productions of this kind are ten a penny. If you are satisfied with them, you are too easily pleased.

But, you protest, there have been many successful films which have consisted exclusively of scenery. You call to mind

Unexpected hazard for the heroine of a holiday film is a beach encounter with youthful autograph hunters. The young lady obliging here plays a leading role in the current production of Streatham C.C.

pictorial poems on certain aspects of the countryside, films illustrative of the seasons, and so on. But they have been successful because they have a theme and were planned round that theme. They were not shot off the cuff as you are forced to do now.

You can make a good picture out of practically anything if you have really come to grips with the subject and have assembled the material properly. But we are concerned to do what we can to offset lack of planning and cannot hope to tackle a film which demands care in preliminary research.

Beware of Scenery

On the face of it, a scenic *looks* relatively easy to do if you have cultivated appreciation of natural beauty, but the experience of thousands of amateurs before you warns that it can't be done with off-the-cuff shooting. Of course, you may be the one-in-a-thousand who could succeed, but it's highly unlikely because if you have the qualities which are needed to make a go of it, you will have been sufficiently interested in film making to have given due thought to its production and in making plans for it.

So let us agree that as an off-the-cuff holiday venture, the scenic is out. This is not to say that your film should not contain plenty of views—it almost certainly will; but they must be a background to it, not featured for themselves. This applies even in the case of a film



of a holiday abroad. More objections? You emphatically assert that you go abroad precisely because you want a change of scene and that it is therefore only commonsense to feature places in your film?

But will views of Lake Como or the Lauterbrunnen Valley be so very interesting to you twenty years hence? They will look very much the same then as they do now. But you and your family and all the people you meet will not. The novelty which you seek in your holiday abroad now will still be in evidence then if the accent is on people. It will still be a lively film, even if there was



*If you want a professionally smooth 'dolly shot', hire yourself a punt and take to the river. The technique is illustrated in this production still from *Young Man's Fancy* by Two Poplars Films of Oxford.*

very little planning about it, whereas the unplanned succession of views will seem flat and dull. People are interested in people, and even though they may be indifferently presented, such shots will have more appeal than featureless scenics.

Every holiday film, therefore, should include a generous proportion of close-ups of the holiday makers. Come in close for really big juicy shots—don't interpret "close-up" as meaning exclusively a head and shoulders portrait. If you concentrate on personalities you are unlikely to fall into the error made by nine out of ten amateurs of using the family only as continuity links.

In so many films the cameraman's wife walks solitarily and doggedly hither and thither, now

approaching the camera, now walking away from it, now stopping to admire the view. If it is a family holiday, with children and adult friends, aimless walking will still be their main contribution, though occasionally one of them will point to something off screen, whereupon everyone will gaze fixedly in the direction of the pointing finger, and if they can keep themselves from grinning self-consciously, the intentness of their gaze will be quite painful. If you will keep in the forefront of your mind that every place, event and incident in this world are backgrounds to *people*, you will have made a big step forward on the way to success as a film maker.

Cast of Three

Well, then, the holiday has begun. We will assume there are three in the party—yourself (the cameraman), wife and, say, her sister. Just to make it a little more difficult, we will also assume that you are embarking on a tour. (If you stay in one spot, you can fairly easily arrange to devote an occasional morning or afternoon to shooting and so minimise continuity problems. Indeed, a film of one afternoon on the beach can be the best of all holiday film souvenirs.)

The film opens with a long shot of the countryside, followed by two or three other scenic long shots. In the third or fourth shot a road is well in the picture and on it, in the distance, is a car—your car—bowling along. You hold this shot for about five seconds, then cut to another view, no car in the picture. After a second, it enters the frame and stops, one of the side windows broadside on to the camera.

Stony Expressions

When the car comes into picture, one of the two occupants is taking a map from the cubby hole. Cut to big close-ups of them examining map. Sub-title or commentary: "A holiday has really started when you have to stop . . ." close shots continued " . . . to find out where you are". Close shot of map. Medium shots of wife and friend looking at map. Their expressions can be quite stony. There is no need to have them try to express bewilderment. They gaze around them. One or two shots of the countryside (provided it is an open one) followed by a pan which ends on a cluster of houses in the distance.

Medium shot of the car moving off. One or two shots of it, from different viewpoints, proceeding on its way. Shot from car as a notice: "Broadhampton welcomes careful drivers" swings into view. A succession of quickly cut shots, which you can have taken at any time and in a number of places during the holiday: "Morning coffee, teas", "Lunches, teas", "Morning coffee", "Royal Hotel. Open to non-residents", "Ann's Pantry", "Teas", "Afternoon teas", "Lunches".

If morning coffee and afternoon tea is a ritual with the ladies, these shots could be

used from time to time as a running gag. For example, it could come at the end of a sequence illustrating a visit to, say, a famous monument (Stonehenge, for instance) or beauty spot miles from anywhere. You would take pains to secure a series of well composed shots—and wife and sister-in-law need not appear in them—then interrupt their leisurely flow with the montage of signs, following with close shots of the ladies, who look questioningly out of the picture.

Close shot of yourself (it can be taken at any time against a neutral sky background—at home if necessary) looking resigned. Cut to long shot of countryside, car in distance positively eating up the miles.

Note that shot of yourself. You certainly should appear from time to time in the film, yet it is a curious thing that the movie maker who takes no trouble to plan his holiday film is often very reluctant to hand the camera over to his wife or children for occasional shots. He would probably find that she is just as handy with it as he himself.

Continuity Wives

Don't get the idea that film making is exclusively man's work and that the ladies could never unravel the mysteries of aperture, parallax and focus. Give a few lessons (*you* had to be told once) and delegate responsibility with good grace. If the lady demurs at first, its ten to one because you have made such a mystery about film production. One's heart goes out to continuity wives who so dutifully wander about the world in countless miles of film, looking here and pointing there, content to regard their husband's antics with the cine camera as something special to the male sex, like being a mason.

One of the difficulties about making a film such as this is that at times one can't find time for shooting, or it's too much bother, or one persuades oneself that something better will turn up at the next stop. When everyone is lounging comfortably on the grass enjoying a picnic, it calls for a certain amount of self-discipline to swallow one's own food hastily, get out the camera and start searching for likely viewpoints. It may be even more



The seaside is not the only possible location for a holiday film and, next to children, animals are the best performers in the world when it comes to pleasing an audience. Fourteen-year-old Anthony Staples knew what he was about when he took his new G.B.-Bell and Howell Viceroy camera to Whipsnade Zoo. The camera was a prize he won in a newspaper competition.

difficult to impose discipline on the other members of the party—to persuade them, for example, to repeat a simple movement like spreading out a table cloth so that later on you will be able to make a smooth cut on action from M.S. to C.U.

It's too much like work—and you're supposed to be on holiday; but unless you are willing to go to some trouble you might as well give up the idea of making a film and be content with a box camera. The greatest folly is not to give up the idea and to use the cine camera as a box, for then all you will get is a series of animated snapshots at a price far higher than comparable stills would cost you.

Make an Effort

If you have set out without a plan, at least keep the last shots you take in mind. For example, you may have wandered on foot round a small village and have taken shots of the main street, one or two shop windows, the church and the almshouses. Make a conscious effort to remember what you have taken—without conscious effort you will too soon forget. Then when another likely scene presents itself, ask yourself if it can be made to follow on the previous one easily and naturally.

The chances are that it won't—because you have omitted to take continuity and throw-away shots. So when you have a few odd minutes to spare, take some shots of the car door being slammed shut, of the car moving off, of your wife putting on a raincoat, of a picnic case being closed, of sign posts and notice boards, of a sky dark with heavy clouds, of rain pelting into a puddle, of a puddle in which the sun is glinting—anything that might help to bridge gaps you are sure to meet with when you come to assemble the film.

After you have taken the village shots you put the camera away and don't feel the call to film again until the following morning when

(Continued on page 470)

Nat Crosby, whose production activities are reported in this month's Newsreel, takes the holiday mood into the heart of London. He is seen rehearsing two of the players in the Dagenham F.S. film, Piccadilly Circus.

I Built My Own SQUEEZE LENS

By I. R. SMITH



A letter from the author in *Ideas Exchanged Here* (May) brought a shoal of enquiries from readers, all wanting full particulars of the anamorphic lens he had made for thirty shillings. Here is the answer but we feel that we ought to preface it with a cautionary note: Mr. Smith is an instrument maker. Yet we hope that those who lack his professional skill may still be able to follow his instructions with the help of a qualified friend. For others, who are completely baffled by it all, we shall be publishing in the near future a review of commercially produced anamorphic equipment.

My home-made anamorphic lens has a squeeze ratio of 1:2, and the format of the projected picture is 1:2.55. It is, in fact, better on projection, for when used with a lens of focal length less than 1½ in. at small stops such as $f/22$, it tends to cut off corners. But then some of the commercial anamorphics exhibit the same tendency. Certainly when I tried it on a 35mm. projector for the screening

grinding by hand is needed. If you are yourself making the lens (instead of farming the work out with someone properly equipped for the job), you won't fancy grinding the surfaces, but you can buy the finished lenses for about 10s., though they are not, of course, of as high a standard as the optical glass.

Mounting the Lenses

The lenses are mounted as in Fig. 1. The objective on the extreme left is the projector or camera lens, then come the two back elements (2½ diopter positive cylinders) and the two front ones (5 diopter negative); on the right is the curved screen. The distance between the two lens mounts is calculated accurately when the lenses are mounted on the projector.

The two elements in each mount are first focused vertically; this is done by using a piece of 12in. x 12in. white paper divided into one inch squares. Place the two 5 diopter negative

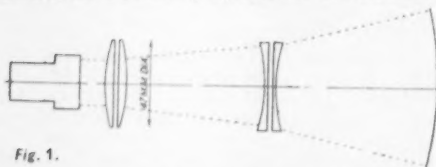
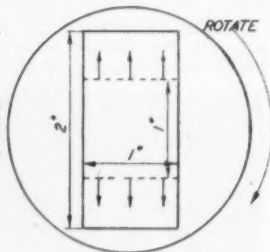


Fig. 1.

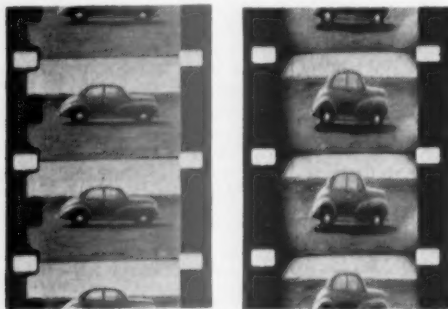
of a CinemaScope picture, the results were very satisfactory, particularly when it is borne in mind that it was designed for a frame size no larger than 16mm.

To construct the lens, you need two 2½ diopter positive cylinder lenses and two 5 diopter negative ones, all of 47mm. diameter. They are best made of soft crown optical glass (specification number 515564), as used in professional experiments, when single surface

Fig. 2.



Left: A comparison between the normal and the 'squeezed' image. (Squeeze ratio is 1:2.)



Figs. 3 and 4.

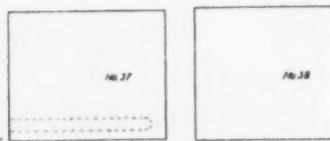


Fig. 5.
REAR LENS MOUNT

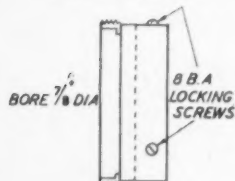


Fig. 6.
FRONT LENS MOUNT

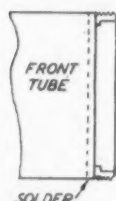
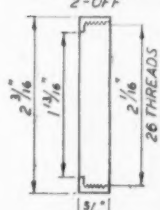


Fig. 6a.
LOCKING RING
2-OFF



and has a bore of $1\frac{1}{4}$ in., suiting the width of the two lens elements when sealed together. A $\frac{1}{2}$ in. length of No. 38 tube is soldered to the mount proper, and holes are drilled in this to take 8 BA locking screws which are used for final focusing adjustments.

The front lens mount (Fig. 6) is soldered directly on to the front tube, and two locking rings (Fig. 6A), turned from brass, serve to hold the lens elements in their respective mounts. A tapped 4BA brass rod, $2\frac{1}{8}$ in.

elements together, and turn the top one round slowly until the $1\text{ in.} \times 1\text{ in.}$ squares become elongated to $1\text{ in.} \times 2\text{ in.}$ At this point, seal each side of the two elements with a piece of Sellotape (Fig. 2). This stops the elements from moving when they are fixed in their mounts. Great care must be taken when sealing these elements together, for if any moisture or foreign matter gets between them, steaming up or the formation of Newton's Rings may result. My lens is not coated, but coating may effect a slight improvement.

The focusing tube (Figs. 3 and 4) is made from Nos. 37 and 38 brass telescope tubing. The No. 37 tube in Fig. 3 is of 2.031 dia., and the length is $2\frac{1}{2}$ in. The dotted lines indicate a slot $\frac{3}{8}$ in. wide by $2\frac{1}{4}$ in. The No. 38 tube (Fig. 4) is 2.116 in. \times $2\frac{1}{8}$ in. The ends must be cut and filed square or, better still, turned on a lathe.

The mounts (Figs. 5 and 6) need to be made

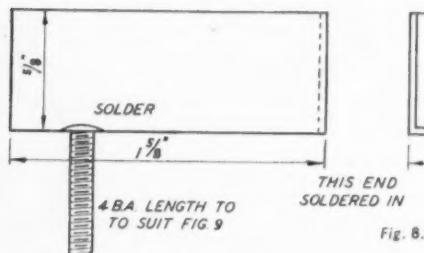


Fig. 8.

on a lathe, in any case, but you might be able to get 47mm. mounts from ex-Govt. stores, and so save a lot of time and trouble. They are soldered one on the end of each tube, preferably with a small gas blowlamp. Fig. 5 shows the rear lens mount, which is brass, $2\frac{1}{8}$ in. diameter (tapped 26 threads per inch)

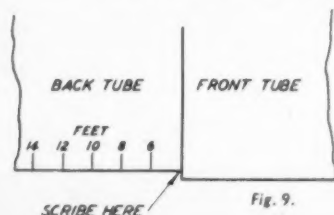
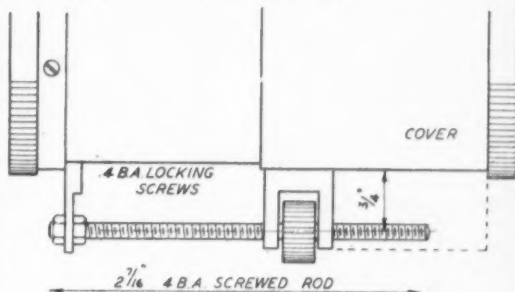


Fig. 9.

Fig. 7.
FOCUSING SCREW



long, with a small knurled wheel, forms the adjustment for focusing the two tubes (Fig. 7), and the cover for this unit (Fig. 8) is made up from $\frac{1}{8}$ in. sheet brass. The whole is connected to the lens by a holding lug which is shaped at the top to a radius to suit the No. 38 tube (see Fig. 10).

To bring the lens into focus, use a test film loop showing, preferably, critically sharp titles, and focus the projector on the screen in the usual way. Now place the lens mount in front

of the projector and fit the front elements in position. This will stretch the horizontal planes of the film only. The two front elements are then turned in their mount until all the lines on the screen become horizontal.

RAD. TO SUIT No 38 TUBE

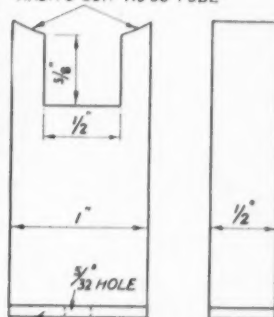
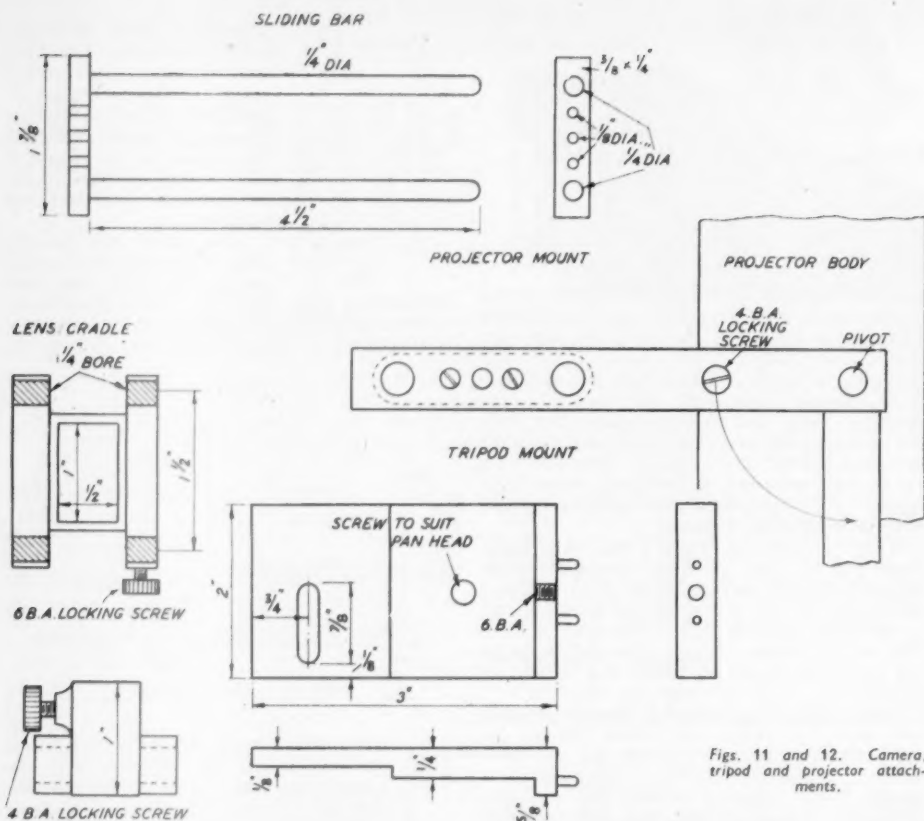


Fig. 10. $\frac{1}{16}$ PLATE SOLDERED IN



Figs. 11 and 12. Camera, tripod and projector attachments.

Next, take the rear lens mount with the two $2\frac{1}{2}$ diopter elements in position and slip it on to the end of the rear focusing tube (that which is nearest the projector). Focusing can then be carried out by turning the mount and moving the tube backwards and forwards until a sharp image is obtained. The two 8 BA locking screws in the mount are then tightened to lock it in focus vertically.

Calculating Distance

All that now remains is to calculate distance, which is arrived at by the following method: place the screen at the end of a fairly large room, and focus the test film sharply through the normal projector lens. Then fit the anamorphic lens to the front of the projector lens, adjusting it until sharp focus is obtained. Now measure the distance from the screen to the projector and scribe a line at the spot where the two tubes meet, marking the distance in feet on the barrel (Fig. 9). Repeat this procedure at different distances until the lens barrel (or tube) is scaled down to about 2ft.

The final and most difficult adjustment is the infinity setting, but this can be done by

opening the shutter and sighting through the camera gate, with a small piece of ground-glass placed over the aperture. The focusing scale is used only in filming; for projection the normal lens is focused on the screen and the anamorphic lens adjusted to suit. When the lens is used on the camera, the normal lens is first set for correct focus, followed by adjustment of the anamorphic lens. If the camera focuses straight through the gate, the best plan is to focus through this attachment until everything appears sharp. Loss of light on projection is very small: in exposing you need half a stop more for monochrome, and one stop more for Kodachrome.

Mounting Equipment

The final sketches (Figs. 11 and 12) show the sliding bars and mounting equipment which I built to use on the camera and projector. A special tripod mount was made to suit most pan and tilt heads, with a base for the lens cradle and fitting for the slide unit at one end. The arm on the projector mount—designed for use with the Specto or G.B. L516 pivots into position and is locked in place by a 4 BA screw.

A CAMERA
GOES ON A

COAST-TO-COAST HOOK-UP

A.C.W. Diarist takes a long distance coach in search of film-worthy material.

S.S. United States.



2nd July. LONDON. We're off on a holiday to America. Everything is packed, though it has been panic stations all the way, for I moved into my new home two days ago and the housewarming was only last night. So what's in my suitcase this morning is anybody's guess. But at least the camera is there, the Kodachrome and an 85 filter, the exposure meter and the—oh Gosh! I've forgotten the lens-hood!

No time to go back and I'll never get one on the boat. The taxi is passing a famous firm and there's a few minutes to spare. So I go in. But they're packed out. Never mind, there's another shop nearly opposite. Not a customer in the place, so the two salesmen are lounging in armchairs obviously intended for their clientele. And then a surprise! They haven't got a lens-hood to fit the camera.

If looks could kill, I should have been a

dead duck when I suggested that a clip-on type would do and surely they had one of those in the place. Languidly he got up, went into the back room and brought one out. A perfect fit, first time. I asked the price and he went back to find out: "23s. 9d.". It was too much and I knew it.

"Have you," I asked innocently, "have you got a box for it?" Third trip to the back of the shop and again he took his time. The taxi was ticking up outside across the street, and I was boiling. He came back with the box. "Too expensive", says I, and waltz out.

After all that, the crowd in the first shop had thinned out a bit, and I got my lens-hood for 16s. 9d.

SOUTHAMPTON. First view of S.S. *United States*. They tell me it is as long as the "*Mary*", but certainly doesn't look it. Though the sun is shining from dead behind her, I try a couple of shots from the moving train. It breaks all the rules, but sometimes these shots do come off. A meter is not much good in a spot like this when the train is moving and you either grab your shot or lose it, so I opened up to $f/3.5$ and hoped for the best. Why two shots? I forgot that lens-hood in the excitement, and if ever a shot needed shading, this was it!

Dining Room, S.S. *United States*.



3rd July. ABOARD. Cameras everywhere, on the men and the women, the young and the old. Many have two slung around their necks, but the prize must go to a Greek lady with a camera case, an 8mm. camera, a 16mm. camera, a Leica-type of miniature camera and a twin-lens stereo, all festooned about her ample person. The collection might have looked grotesque, but she certainly appeared to know how to handle it. Which is more than you could say for many of the Americans.

Most of the cameras are 8mm. and not many exposure meters are to be seen. My Weston

seems positively old-fashioned in comparison with the new little meters which are about the size of a large cigarette lighter. There are at least half-a-dozen twin-lens stereo cameras on the ship and several of the clumsy Land Polaroid cameras. I would like to use one of these, though I'm told the pictures—which you can develop and print yourself inside the camera within a minute of taking the snap—fade after a time.

4th July. Independence Day, so we get a Gala Dinner, with funny hats, turkey and coloured streamers to throw at each other. The streamers, not the turkey. Many of the shutter-bugs go back to their cabins for cameras, and soon flashbulbs are popping all over the place. You see the most unlikely types using them, but it is nice to watch several quite elderly ladies taking indoor pictures. Flash equipment of sorts can be bought fairly cheaply in England, yet it is not really popular.

Suddenly a lady comes over to me and asks if I would snap her group, which I gladly do. It all happened so quickly that it wasn't until after taking the snap that I realised that it was my first Polaroid picture.

5th July. Buy a neat little souvenir comprising five Kodachrome transparencies of the

ship, a leather wallet and a nicely-designed folding viewer. This is made of black cardboard, with a white translucent screen and a simple magnifying lens giving about a 3x enlargement of the image. It packs quite flat but, when released, springs open for immediate use. The transparencies slide into a slot just behind the screen and you can focus by gently pressing opposite sides of the tube together. I turn it over to see who is responsible for so neat a device. Made in Japan.

Later in the evening I paid my fifth and final visit to one of the two cinemas aboard ship. But I managed to see both during the trip, and each is lovely. This one has about three hundred seats of the tip-up chair type in soft green velour, luxuriously upholstered. The flooring is raked, there's a stage and curtains, and all the concealed lighting dims as in a real cinema.

New York from East River.



6th July. NEW YORK. We pull in before breakfast with the sun low on the horizon. Rather red for colour film but decide to go ahead, anyway, and expose. Whether the shots are on or off colour balance, New York is New York and we can run the shots back in London as a tonic when down in the mouth. The low sun gives a good flat light for the Statue of Liberty, but is right against us for the fabulous skyline. Even the tops of the lower buildings such as the Chrysler are lost in the morning mist, so I decide to expose only half as much film as I'd intended.

That was fortunate, because I walk around to the other side of the ship with my camera immediately after a young steward had jumped overboard. I didn't actually see him go but got good shots as the crew lowered the lifeboat to search for him. (Later we learnt that he had been washed ashore with a broken back.)

In a few moments the deserted deck is packed with passengers, the New York skyline forgotten in all the excitement. Finished the roll of film by taking shots of the colourful Lackawanna ferry which is probably not often filmed because it is on the "wrong" side of the ship.

Disembark at 10 a.m., feeling it is good to be back in America, and then immediately plunge into the frustrations of trying to clear my baggage through the Customs. We stand around helplessly while the more fortunate are having their luggage examined and await a

But why call it a *real* cinema? In point of fact, it is far more elegant, better designed and equipped than many a dry-land house. If you did not know that you were at sea, there's nothing inside that would tell you. No pillars, no portholes—just a symmetrical auditorium, fully air-conditioned. And, as you might expect, the twin arc projectors show CinemaScope pictures on the full-width screen.

For our last show we had the smallest audiences because passengers were busy packing and writing letters. So instead of running pre-New York première films as before, we had *The Ladykillers*, backed up with an excellent, if familiar, short, *Pacific 231*. This is the intensely interesting montage of railway shots, edited to the music of Arthur Honegger. I find plenty to learn about film editing from it each time I see it.

chance to buttonhole the officer. Usually he goes to whoever can shout the loudest! This is a good opportunity for candid close-ups, since the passengers are too preoccupied to notice a camera, and there is at least an hour to wait before there is any hope of getting through the barrier.

7th July. I'm going to cross America and back by Greyhound Coaches which will show me much more than I could see from rail or plane—more, even, than if I were to drive across in a car. These huge buses are fully air-conditioned, with reclining seats and a washroom aboard so that you can live in them. The seats are on two levels, most of them well above passing traffic. Because the air is continuously filtered and refrigerated, all windows must be kept closed during the journey.

Incidentally, each bus has two engines, though it can operate on one, while a complete unit can be lifted out and replaced by a new diesel within five minutes at the next main stop. Each bus is driven continuously across the States with frequent changes of driver, so some passengers do the journey in one hop, but you can get off at a moment's notice and catch a later coach if a place looks interesting. That's what you and I are going to do.

Why So Indifferent?

Since the attractive brochure had stressed the large picture windows, I had made plans to take most of my shots from the bus. As we drove through New York the people on the sidewalks seemed mysteriously indifferent to us, never appearing to want to glance inside the bus.

And then I realised that all the colours outside were completely unnatural. Yes, the windows were made of that reliable standby of third-rate American movies, one-way glass. We could see out perfectly, everything appearing heavily tinted, as if we were wearing sun glasses, but nobody could see into the coach. All my film was Kodachrome Type A, so that meant no filming from the bus. Mistake number one!

Logan Circle, Philadelphia.



9th July. PHILADELPHIA. Spend almost whole day watching American T.V. The commercials are far more numerous than we would stand for, but I was particularly interested in one for shaving cream. It features a cartoon of a band marching along a street from left to right of screen. And it is *exactly* the same as the Grasshoppers' Group film that I so liked when it was shown in London recently. At that time I thought the idea was original, but now I'm not so sure. If it was, Bob Godfrey should get dollar royalties for "The Big Parade", which should show a good return for all those £1 shares the 'oppers' old.

Pittsburgh, Pennsylvania.



11th July. PITTSBURGH. I got interested in films a few years before the war when I was a frequent visitor to the old Lime Grove studios and used to see Alfred Hitchcock at work there, notably on *Sabotage* and *39 Steps*. Many consider this his best period. I remember, too, going to see his film, *The Man Who Knew Too Much*, a large part of which was shot in the Albert Hall, and recall the trouble they had in squeezing a camera crane through one of the entrances. In the end, they had to take the tyres off.

Now the film has been remade in Cinema-Scope and I saw it here after midnight. I *saw* it, but could hardly hear it. American audiences' manners are appalling. Crowds congregate at the back of the stalls during the final twenty minutes, waiting for the film to end, although there are plenty of empty seats. As they cannot smoke, they buy candy and keep the soft drink machines busy. The one in this cinema was

particularly villainous because it not only whirled and swished when it delivered the drink, but clanked loudly as it gave change. And, of course, keeping quiet so that others may enjoy the film is a refinement quite unknown over here.

I enjoyed the film and thought the rescripting an improvement. They've taken out all the tracking shots in the Albert Hall and built up the tension with skilful editing instead. And I'm sure that the ending is entirely new. Many of us will regret that Hitchcock himself no longer flits through his pictures as a sort of trademark. Considering that he managed it in *Rope* and *Lifeboat*, where he might have been excused from trying, it seems a pity he has tired of the idea. It was good fun watching for him.

12th July. ST. LOUIS. Had thought this place would be picturesque, with old French streets and showboats, but if a quaint quarter exists, I didn't find it. There are, however, three showboats. Two are genuinely old, but are now so plastered with Coke adverts that it wasn't worth the film. The third did not appeal. They've built an aluminium river boat the shape of a streamlined showboat. It looks like an enormous meat-dish cover. But the charm has gone, so I left St. Louis unrecorded.

On the way out, at St. Annes, we passed the largest drive-in in the U.S.A. I expect you know that you drive your car to a large park and take the girl friend with you. Each car has its individual speaker so that you can hear the film as it is projected on an enormous screen set up in the open air. Many drive-ins have two screens, and you can take your choice of sound track by flipping a switch. This one has gone one better, or should I say two better? They have four screens for you to watch. How anybody manages to do so *and* see if the attendant is coming . . .

Kansas City.



18th July. KANSAS CITY. How very nice to see *Oklahoma* on its home ground! My first view of the Todd-AO process and find it most impressive. The number, "Everything's Up to Date in Kansas City," nearly brought the house down. The sound was so beautifully reproduced that the lady next to me jumped and grabbed my arm on the first note of the overture!

(Continued on page 464)

8mm. cameras are noticeably dearer in Eire on account of an import duty, imposed last March, of 37½ per cent of the import price, except in the case of imports from the U.K. (25 per cent.) Neither 16mm. cameras nor accessories, projectors or cine film in any gauge are subject to this new duty, so 25ft. of 8mm. Kodachrome double-run film still costs 23s. against 29s. here.

There still seems to be uncertainty about items which may be excepted from the levy, or exceptions which may be reversed, and this tends to make dealers cross and sales hang fire: for example, 35mm. colour film appears to have been subject to the duty for one week only. Incidentally, a processing service for Agfacolor is just starting up in Dublin.

I confess I have lost track, though not sound, of the arguments as to which part of Zeiss is "genuine"—that in the Western Zone from which we get the Movikon, or that beyond the Curtain which, at least, is at the original site. Apparently an appeal is awaited which could reverse the decision that the Western company is the "genuine" one. Of course, the performance of the apparatus should be the deciding factor!

Attractive Accessories

I was discussing this with Mr. Schneider, at his Dublin shop, where he showed me the 8mm. Zeiss Ikon Dresden-made 8mm. camera, model AK8, which sells at £28 10s., with ever-ready case, including the 37½ per cent. duty. It is fitted with a Carl Zeiss Jena lens, a bloomed fixed-focus 10mm. f/2.8 Triotar which I must record has the disadvantage that it stops down only to f/11 and that the stops are very closely crowded together, as on an old-fashioned lens.

The camera is of conventional shape, with flat base, single-speed and still picture device, and has a one-frame-per-turn winding-back handle



Something rather special about this production still—something invariably seen in professional stills but very rarely in those showing amateur films in the making? Yes, lights in use in an exterior location. (Christchurch United at work on *Treasure Hunt*.)

Is This Zeiss Camera the Genuine Article?

for mixes, though the film is not rewound onto the supply spool. Also available are two interesting, competitively-priced accessories: a titler and an effects box.

The titler is a folding device with location to suit camera base and a 10in. supplementary lens; the card size is 6 by 4½ins. The card can be removed, leaving the frame as a locator for big close-ups. Price 50s.

The effects box, or compendium as it is called, is about 1½in. diameter by 1½in. long, and secured to the camera lens by a captive screwed ring. At the slotted front you can either mount the large iris diaphragm supplied, or you can slide in one or two of the three masks (for shaped frame and/or wipe effects). This outfit costs £3 17s. 2d.

Reaching Eire just too late for me to see was the AK16, a 16mm. camera with many refinements: 100ft. or 200ft. magazines, instantly detachable with the loss of only four frames and themselves loaded with standard spools; reflex focusing through the taking lens while shooting, by a system of prisms; all the other expected refinements and range of lenses including a 12.5mm. f/2.8 wide-angle lens. Dimensions with 100ft. magazine are 11½ins. high by 6½ins. wide by 7½ins. long, excluding lenses.

Panning and Zooming

My first impressions on revisiting the Dublin Amateur Cine Society were of its growth in size and stature and its pleasure in having already received 600 applications to attend the Ten Best show at St. Anthony's Theatre, Merchants Quay, on 16th and 17th October. We had the usual lively discussion, including many of the hardy annual topics such as viewing perspective and scripting holiday films, but a few less common, for example, whether a gear-driven pan-head was valuable.

Now it so happened that Mr. Schneider's test film for the Zeiss

AK8 had contained one or two velvet-smooth pans, and I was going to congratulate him on these when he remarked that they had been done on an M.P.P. tripod with pan-head operated by crank handle and gearing; so instead I congratulated him on using this tripod! And this, I think, is the clue: if you are able to make a velvet-smooth pan, fine! If you can't, you will certainly be able to with a gear-driven pan-head. The professionals always used gear-driven pan and tilt movements right up to about 1925. A well-known film shows G. W. Bitzer shooting a scene with Lillian Gish in *Way Down East*, cranking the camera with the right hand and using the left to operate the separate handles for panning and then for tilting. Cameras and tripods were very bulky in those days, and it was not until about 1925 that compact, clockwork-driven cameras were used freely, sometimes with a pistol-grip and no tripod; one such was among the cameras used in shooting the chariot race in *Ben Hur*, 1925.

Gear Drive for Smoothness

I think it can safely be assumed that some cameramen about then began to discard elaborate pan-heads to their tripods for *some* shots, but for the studio stuff, I think I would plump for the gear drive, with its unchallengeable smoothness—unless you have someone to copy those hefty modern professional affairs, weighty but moving steadily and smoothly and staying put wherever you swing them.

In discussing zoom lenses, we reached the conclusion that the one sphere in which they were undoubted masters of any situation was the sports meeting. I gave as an example the handing-over of the baton in a relay race. With a zoom lens it is a simple matter to cover part of the race in a comfortable pan, and, while continuing the pan, to zoom in for a more detailed shot, at maximum focal length, of the actual handing-over of the baton.

I pointed out how two cameras were needed to make this possible in conventional filming—one shooting the covering shot, and the other the close-up of the hand-over. Much to my surprise, a member of the Society criticised this suggested cut, saying that the whole beauty of the rhythm of the runners would be lost at a significant moment. At first this left me a bit baffled, and I could only take refuge in the text-book—mid shot for establishing or portraying action, close-up to show detail.

Later I realised we were thinking about the subject from opposite viewpoints: he *knowing* all about the hand-over technique of the relay runner and wishing to keep the whole action in view;

myself fastening ruthlessly on to a bit of potentially dramatic detail and determined to treat it filmically. There is a moral in this: one must fully understand what the client needs when he asks for a film!

TV on Tape

This column has on a few occasions indicated how, in the future, cinematography may depend more on electronics and less on photographic emulsions as we now know them. In a recent issue of the *Journal of the Royal Society of Arts* is a most interesting article on this subject by C. G. Mayer of the Radio Corporation of America. In the basic process, coated paper is light-sensitised by an electrostatic charge, then exposed in the camera, and finally developed by simply dusting-over with a special powder, in any colour.

But a more fascinating set-up is that in which the image on a TV screen is stored on magnetic tape. With present knowledge this needs a tape speed of 20 feet per second, but even so, a 15-minute show can be recorded for sound and image on a magnetic tape carried in a spool 20 inches diameter, with tape an inch wide (Fig. 1). As with ordinary sound tape, the tape can be erased and used again and again.

When further developed, this might sound the death knell of photographic film for this sort of job because it can also be used to record directly the image picked up by a TV camera—and under lighting conditions way beyond the capacity of ordinary film. And with the current horrible jettisoning of a large slice of film art, by the claims that with wide screen less cutting is needed, the problem of film editing "in the dark" with the invisible image stored on tape would hardly matter!

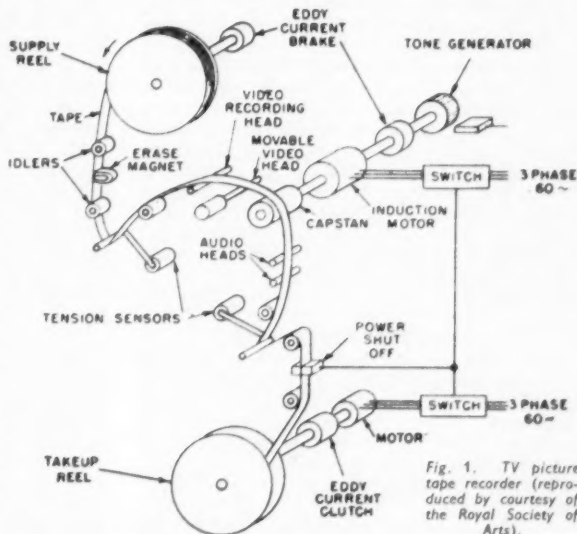


Fig. 1. TV picture tape recorder (reproduced by courtesy of the Royal Society of Arts).



Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

exchanged here

They wouldn't let Denys Davis get away with calling 8mm. movies 'nasty little films'! Here is a selection of letters from champions of the smallest gauge.

THE EXPERIMENTAL GAUGE

Sir,—I will reluctantly postpone my objections to Mr. Denys Davis's harsh condemnation of the appearance of 8mm. in the Ten Best programme. He may be right on this point. I have not yet seen the presentation. But I feel I must answer his suggestion that, due to the difficulty of editing so small an image, 8mm. must be relegated to the sitting room.

He categorically asserts that 8mm. editing is no more than competent and that any 8mm. film declines into something "frequently nothing short of slovenly". I do not propose to be so unpleasantly dogmatic. Personally, even without the use of an animated viewer, I find no physical difficulty in editing 8mm. film exactly as my judgment requires, and I am sure most 8mm. workers can echo me there.

I have a suspicion that Mr. Davis really finds fault not with the maker's impatience in editing, but with his ability to conceive an artistically lucid method of arranging his material. In this case, I should have thought that his objection could apply to workers in all gauges. If I want to juxtapose two shots in a particular way, and I am able to do this to the very frame I desire, then I suggest that 8mm. is a perfectly valid medium.

But for whom? The family, yes, but also for any audience of 20 to 30 people, with a projected image of about 4ft. This is the sort of number a film society would get for a specialised programme. I thus feel that 8mm. is eminently suitable for genuine experimental cinema. Or, for that matter, for a classroom or a botanical society. We do not condemn a film society audience of 400 for not being a cinema audience of several thousands, and I have yet to be convinced of the technical impossibility of producing (cheaply) 8mm. films of the highest artistic value.

BLACKHEATH.

J. L. FULLER.

LIMITED SHOWINGS

Sir,—You will no doubt receive a spate of letters objecting to Denys Davis's unfortunate choice of phrase in referring to 8mm. as "those nasty little films". The real difficulty seems to be in presenting these films to a large audience, a point about which the bootlace boys (who outnumber all other gauges in this Circle) agree.

As a constructive suggestion, would it be

possible to make the dupes of the 8mm. Ten Best films available to the ordinary cine club for showing at normal meetings? Projection presents no difficulty in these circumstances, the audience being usually small compared with those at the public shows. The films would then be sure of reaching that section of the public who are really interested in them.

Incidentally, the West Riding Cine Group is giving a show in Bradford next October devoted entirely to 8mm. films.

LEEDS CAMERA CLUB
CINE CIRCLE.

D. C. RAMSDEN,
Chairman.

We do not think that the public is interested in any gauge as such. It is interested only in the result on the screen. If 8mm. is to be denied the opportunity of reaching the general public, the producers will be denied the stimulus that fires imagination and through what would otherwise be a closed circle.

BETTER THAN BEST TV

Sir,—We are used to Denys Davis's forthrightness in criticising poor films, and I, for one, am in full agreement with this policy, which can only do good in helping to remove the appalling smugness that surrounds the amateur film movement. I can also sympathise with him to a certain extent in his dislike of the smallness of 8mm., but it is too much to call them "nasty little films". Agreed that 8mm. is more difficult to edit than 16mm., but a friend of mine who is a 35mm. projectionist marvels that people can handle 16mm.

If size is so important to Mr. D, why does he not go the whole hog and go over to 35mm.? If he has his way, all cine enthusiasts who are not in the same fortunate financial position as himself, and are unable to use 16mm. because of the high cost, would be debarred from competitions. Sounds almost like snobbery to me.

Mr. D wants it both ways: he uses as an argument the poor circulation of 8mm. films, and he advises supporters of 8mm. not to rush into print—but does not set a very good example. In any case, I consider that my 8mm. images are far superior in definition to the finest TV, and they're in colour, too!

SWINDON.

R. LEIGHFIELD.

SNOBBISH?

Sir,—Let us have give-and-take criticism, but not the rubbish on page 258, please! The assumption that the Ten Best is the 16mm. worker's province is disproved by the inclusion of 8mm. films, which are actually better than some of the Davis-approved ones. To suggest that the man who cannot afford, or does not wish to use, 16mm. should be debarred from the competition is unparalleled impertinence.

No one expects the same standard of definition from the humble shoelace as from the magnificent 16mm., but to proclaim that only 8mm. film is subjected to careless handling and poor presentation is obviously nonsense. Who hasn't seen a 35mm. Hollywood epic exhibiting, after many showings by professionals, the effects of mauling so eloquently depicted by Mr. Davis?

We learn that all 8mm. films are badly edited. Apparently Mr. Davis has never heard of movie viewers. Yes, they are obtainable in the shoelace, as well as the staircarpet, size. With one of these it is no more difficult to edit 8mm. than 16mm.

Lastly, I confess to being mystified by the statement: "All that effort for so few people to see their productions". I thought that no effort was involved; and if the editing is bad, why grumble that so few people see the films? Snobbery has no place in the columns of *A.C.W.*

Longton,
Stoke-on-Trent.

JOHN C. W. DEAN.

NO DISGRACE

Sir,—Denys Davis should be reminded that it is no disgrace for old people to wear glasses! Personally, I don't see how a gauge can affect "one's natural tendency to laziness". I wonder if he would like to try Monoplex.

LONDON, W.9.

PETER WEST.

9.5mm. DESIGN

Sir,—Like Mr. Crozier (July), I have been using 9.5mm. since the '30s and certainly still believe that it is the ideal gauge. My appraisal and claims, however, are based principally on the design, capabilities and possibilities of the gauge, and not on such mundane features as whether or not stocks of the stuff are available in the shops, or on the services and facilities available. Even so, 9.5mm. supplies, nowadays, are generally there, for those dealers who will avail themselves of them.

The attitude towards 9.5mm. mentioned by Mr. Crozier has been assumed by some dealers for as long as he and I have been using the gauge. Their views are based, in all probability, on profits and sales: who constitutes the bulk of their customers? There are the uninitiated who seek a new interest in cine and there are those whose talk on film art soars to the clouds, but how many give much thought to the intrinsically more important features I have quoted?

Far from needing to be pitied, those who have the foresight to give support to the basically worthwhile things bring encouragement which should lead to improvements. But I do suggest that a better range of 9.5mm. sound films is needed, particularly in these days of television; it is understandably expected by those who pay the equivalent of a good television set for their projector.

The films should not be similar to those seen on TV, but should make a good alternative. A resumption of the pre-war practice of making available a moderate number of really

good films would be ideal. Also, I rather favour the pre-war practice (which was done very expertly) of cutting the films. The 6-reel (2 x 900ft.) features were more economical to hire or buy and, I find, generally fit into the show better than the mammoth 9-reelers often issued today.

Further, I should like to see sound films specially edited and released as silent versions, as they were before the war. *Turn of the Tide*, *Northern Frontiers* and *The Last Adventurers* come to mind.

I appreciate that there are difficulties, but I believe everything should be done to see that they are overcome, and that nothing could do more to keep 9.5mm. in the lead.

LONDON, S.W.20.

P. W. FEESEY.

Dip. C. A. Eng.

RUINOUS SOUND

Sir,—In the *Leader Strip* (July) you write: "The only conclusive way to answer the critics is to make a conscious effort to think in terms of pictures *alone*"; but: "We must use sound as a background—as evocative as we can manage, but a background nevertheless".

Why is this craze for sound permeating almost every page of the *A.C.W.*? In my opinion, sound will eventually be the ruination of the amateur film. The rot has started already; there is a lower standard in the various competitions, according to the experts, because the ingenuity and initiative of the amateur are now divided between picture-making and sound.

Mr. Crozier says (same issue): "8mm. has made such tremendous strides in recent years that it is fast becoming the ideal gauge for the amateur. But for all that I have decided to stick to 9.5mm". I sometimes wonder why amateurs in this country are led away by the plaything of the American. The time is about ripe for our cousins across the sea to seek a new toy in the form of another gauge. 8mm. is a splendid example of persistent advertising.

STIRLING.

W. MILLAR.

IN PRAISE OF STRIPE

Sir,—After many years with tape and synchronising systems, all of which have their problems, I have at last come to stripe. At least there are no synchronising problems with it, but I am amazed to read in "Ideas Exchanged Here" quite a lot of condemnation of stripe, making me wonder if the writers have heard good stripe recording and reproduction.

Perhaps I am fortunate in having a good soundhead (Victor-Echo 25 mil head with pressure pad), and I maintain that when I record a 33 $\frac{1}{3}$ r.p.m. disc on edge stripe at 16 f.p.s., the average audience will not detect any difference between record and film. The system gives perfectly acceptable musical reproduction; indeed, I am often asked if I run records to my film separately, the audience not realising that both commentary and music are on a stripe 1/40th in. wide. In order to bring the hum level down on reproduction, I

fully cap the P.E.C. orifice, as light reflected off the film surface—particularly room lighting—gives quite a hum from the P.E.C. circuit.

I find that I am in continuous demand for shows, even though a nominal sum is charged to cover some of the working costs. I often give 40 shows in a winter session—indication that there is some box office appeal in the much abused travelogue, particularly if the personal

type of story and would welcome coverage from me in future.

Somewhat ruefully, I got out the projector and screened my epic. It wasn't too bad, considering my lapses. Suitably edited and with additional material cut-in, I think it will make an unusual and dramatic little picture.

Perhaps one of these days I will have another opportunity of covering a newsworthy



element is woven into it. (My last film consisted of four 800ft. reels of a grand tour of Spain and N. Africa.)

Don't get the impression that I am a bloated plutocrat since I aspire to magnetic stripe and have Continental holidays, but being a non-smoker helps, and I have acquired my equipment by trial and error over the 30 years since I started with one of the first Pathe Home Movie projectors.

From this you will gather that I am a life-long cine fan and eagerly devour every word, including adverts, in each copy of *A.C.W.* I take three copies per month and send two to cine pen friends in the U.S.A. They endorse my plaudits for *A.C.W.*, there being nothing like it.

TRURO.

S. T. STEVENS.

NEWS SCOOPS

Sir,—When a Valiant jet bomber crashed here recently (miraculously without civilian casualties), I was fortunate in having my Bolex loaded and ready for action. Within a few minutes of the impact and explosion I was at the scene. Due, I suppose, to the shock and haste, I very stupidly forgot to take my view-finder; I also forgot most of the rules and concentrated on getting as much of the scene on film as I could before being politely ushered off by the police!

Back home I telephoned the Independent Television News people, and then followed a mad dash by car into Brighton to get the precious footage on a train. (The plane had landed on the railway and all local trains had stopped running.) In London a despatch rider picked up my film and within hours of the crash I.T.N. had it processed and were viewing it.

Alas, in my panic, I had filmed at silent speed! A day or so later I received my film back, plus an extra print, together with a friendly note explaining that I.T.N. could only deal with material filmed at 24 f.p.s. They added that they were always interested in this

event for TV. With this thought in mind I recently obtained from Kodak a copy of a most interesting little booklet, "The Use of Motion Picture Films in Television". In case any readers should find themselves in a similar situation, perhaps I could mention very briefly its main recommendations.

First, the film stock. This, normally, has to be 35mm. or 16mm. It can be negative or reversal and monochrome or colour. In this country scanning for TV is set at 25 f.p.s., but apparently normal sound speed photography at 24 f.p.s. is quite acceptable.

In the various processes between the film camera and the TV screen, there is a certain amount of cropping of the picture area. Kodak advise confining the subject material and significant action to a camera finder area which is somewhat smaller than that used in making a film for normal projection use. Subject matter should, they say, be photographed as large as possible.

Plenty of Close-Ups Needed

As most receivers at present are equipped with rather small screens, compared with those commonly used for projection of home movies, they emphasise the need for plenty of close-ups. Try to avoid delicate detail in backgrounds.

Although in a news item there is not likely to be any fades or dissolves, these are, according to the booklet, fully satisfactory. But Kodak warn that panning, tracking or zooming should be done at a lower rate of speed than is customary in professional motion picture production.

If a film is being specifically made for TV use, it is wise to remember that the system tends to crush highlight and shadow detail. The effective range of brightness is apparently not more than 1 to 35. Kodak point out that room lights and stray light from windows affect the general screen illumination and may reduce the brightness range to 1 to 20 or less!

This means that, ideally, the lighting contrast should be similar to that used in exposing colour reversal films, namely, about 1 to 2, or seldom exceeding 1 to 4.

Of course, after all this, there is no guarantee that the TV people will use any film sent them, but providing the item is really "hot news" of a visual nature and it is competently and intelligently photographed, I am sure they



will be happy to have it. I do know that, in the case of I.T.N., the standard gauge is 16mm. and they do depend on freelance cameramen for a great deal of their material.

Incidentally, I was most interested to hear that the first cine pictures of the Poznan riots were not only included in an I.T.N. bulletin but were, in fact, on 8mm.! Apparently an amateur, visiting the Poznan Fair, had the presence of mind to keep his camera running during some of the dramatic disturbances and so scooped the world.

This is, I understand, the first time in the history of TV news (in this country, anyway) that 8mm. pictures have been presented. The technical difficulties must have been quite a problem, but I suppose, with a headline story like this, the trouble was well worth while.

Of particular interest to us amateurs is the I.T.N. comment: "This is a form of TV pictorial representation in which the public can play a big part. If anyone does get a good news film, just ring I.T.N. at Holborn 7690, and we'll do the rest!"

PATRICK WALLACE.

USING FILTERS

Sir,—Hats off to J. Simpson (June) for a very neat arrangement of illumination of the strobe on an M8R. The same problem had been puzzling me for months, resulting in a temporary suspension of the use of the strobe. Thank you, J. Simpson, and A.C.W. for passing on the idea!

Incidentally, I for one do not lament the passing of the 8mm. Kodak Pan. This slow emulsion was quite useless with a strong filter because of the very wide apertures required which drastically reduced depth of field. I maintain that black and white should not be used without a filter, except in special circumstances. So I prefer Super X with a 4 × red filter. The results are very rich in tone and certainly much more dramatic than unfiltered Pan.

This filter also brings Super X conveniently

into line with Kodachrome (i.e., f/8 in bright sun) for judging exposures or reading from a meter. In general, I should say that a medium yellow filter is the very least to use with Super X in order to secure decent clouds in the picture.

I would just like to remind beginners that a filter washes out its own colour on black and white film, e.g., a red filter makes a red subject

appear much paler than it would be without the filter.

Parkhurst,
Johannesburg.

JAMES M. GIBSON.

UNDERWATER FILMING

Sir,—I have enclosed my 9.5mm. Pathe H camera in an underwater case, and to date have taken about 120ft. of material suitable for viewing and the same amount unsuitable owing to camera movement and the difficulty of calculating exposure. Using a camera speed of about 22 f.p.s. I was able to smooth out some of the twisting transmitted by the swimming action and underwater swell. One must swim with the legs only; the upper part of the body has to be horizontal while the lower twists, rises or falls with the leg kick necessary to overcome swell, so that it will be appreciated that keeping the camera steady is a problem.

Unfortunately, finances do not permit of the purchase of underwater breathing apparatus, so all film must be taken when free swimming with flippers and mask. So far my underwater films have been restricted to seascapes, unusual growths or rock formations and, when possible, fish. When I get a particularly clear shot I will send you a clipping.

Croydon,
Sydney, Aus.

G. J. CLEAR.

We look forward with some eagerness to it and wish our correspondent all success with a difficult but fascinating job. Although from time to time we see snippets of amateur underwater films taken in swimming baths and complete films of marine life in aquaria, we have yet to see a film taken in the sea by free swimming amateur movie makers as distinct from the giants such as Costeau and Haas. We should be delighted to hear from anyone who has had a shot at it.

WANTED

8mm. enthusiast to take 50ft. of Kodachrome of a family in Cleethorpes. Film supplied.—James L. Hill, 28 Pearse Street, Dublin.

8mm. enthusiast to take shots of S.E. Kent, particularly Margate (the enquirer's home town) and Reculver Towers.—J. H. Kemp, Thanet Villa, 83 Coleman Street, West Merrylands, Sydney, N.S.W., Australia.

Shots of defunct railways in British Isles, particularly of the Lynton and Barnstaple Railway, N. Devon.—J. B. Hollingsworth, Bleak House, Strensall, York.

Wiring diagram for Bell & Howell Filmosound amplifier.—A. L. Cleeton, 48 Longden, Coleham, Shrewsbury, Shrops.

Shortly after our son was born in 1949, a friend in Canada sent us a cutting of an insurance company advertisement which featured some blank verse called "What is a Boy?", since when it has, of course, become well-known through records, radio and magazines. Several years later we decided to use it as the basis for a film.

My wife and I had kept a movie record of our son from the age of a few days until he started school; now we were going to Cornwall and wanted to make a full-blown holiday film. Our problem was the usual one; how to give it a unifying theme without saddling ourselves with a fictional plot and all its attendant difficulties and artificialities?

Quite suddenly the idea came to us of translating the observations and sentiments of "What is a Boy?" into visual terms. The verse consists mainly of contrasting similes—for instance, a boy has the energy of a pocket-size atom bomb and the shyness of a violet. Some of these immediately conjured up little episodes. Mother, for example, leads her offspring towards an elderly relative, anxious to show him off at his articulate and amiable best. But, suddenly bashful, he hides his face in her skirts.

Linking Titles

Not every phrase, of course, would lend itself to pictorial presentation but, after rejecting those that were unsuitable we were left with a sufficient number to provide linking titles for a film that would illustrate the characteristics of little boys and catalogue their sins and virtues. We decided to start with a title: *Between this . . . cut to a shot of a baby in his cradle . . . and this . . . cut to a shot of a youth walking out with his first girl friend . . . there is a delightful creature called a boy.*

This would lead into a general survey of the subject. (*Boys come in all shapes and sizes. . .*) Then there would be a middle section devoted to the manners and habits of one boy in particular, the part assigned to my son. The third and last section would show his effect on other people.

Taking each title in turn, I wrote a detailed sequence to illustrate it. This rough script contained shot number, type of shot, action and continuity where necessary. Then came the matching of each sequence to the next, for there was no story line to follow, and it was only by trial and error that the final order of sequences was decided.

Compromising on Continuity

Continuity involved long family discussions during the planning stage. The bulk of the shooting was to be spread over a fortnight's holiday, and my insistence that certain clothes would have to be worn on certain days to conform with the production schedule was far from popular. I had to compromise and the

A New Idea in

Hitting on the idea of having the antics of a small boy epitomise small boys in general was the first step that led to the award of an 'Oscar'.



Family Films

all the way on holiday
step the journey

By A. W. MERRICK



film contains several continuity lapses which I did my best to cover up in the editing stages.

Starting in April, I spent about six weeks in drafting and re-drafting the script which, when finished, contained more than 340 shots. To simplify editing, I stuck a set of numbers from an old calendar on the back cover of the script and, as each charger was loaded into the camera, I exposed a few frames of the appropriate number so that each roll could be easily identified after processing. In a column on the extreme right of each page of the script, I made a note of the number of the roll and other particulars that I thought might be useful as each shot was taken. Nothing was shot off the cuff.

Outside the Cinema

Although most of the film was scripted for shooting in Cornwall (at a known location, for we had spent previous holidays there), I was able to film parts of the introductory section at home and in London before the holiday began. Seeking boys *en masse*, I set up my camera outside the local cinema just before the Saturday morning programme was due to end. I was rewarded with a surge of children through the doors and, fortunately, most of those in the lead were boys.

To illustrate the bit about boys coming in different colours I had resort—after much searching—to a day nursery where there were a large number of coloured children. At that time of the year they were spending most of the day playing out of doors, and the Matron willingly granted me permission to film them. Admirable subjects they made, too. Trying to find a fat boy took a lot longer; it was surprising how few there seemed to be, but by having my camera with me at most times I was at last successful.

In Cornwall, I started by taking those shots in which my son did not appear, so giving him time to settle down to the enjoyment of his

Frame enlargements from the 1955 9.5mm. Ten Best Winner, What is a Boy? The bottom four feature the producer's son; the others are from an introductory sequence graphically illustrating that small boys come in all shapes, sizes and colour.

holiday. From then on the general procedure was that, whenever we visited a new location, all the necessary filming was done first, after which everyone could relax.

Considering the attraction of large stretches of sand, lots of rocks to climb on and plenty of water to a little boy of five and a half, he co-operated very well. His few rebellions were overcome by patience and the solemn assurance that whatever was more important to him would be done next.

Naturally difficulties did arise. Twice, for example, we journeyed seventeen miles to Bedruthen Steps. The script said that the tide had to be well out, but we miscalculated each time and had to snatch our shots with the



Too often in holiday films mother puts in only a fugitive appearance. In *What Is a Boy?* she plays an effectively built-up supporting role (who but mother cleans small boys' ears, caters for small boys' mighty appetites and keeps a watchful eye on their holiday expeditions in search of high adventure?)



water lapping at our feet. A minor accident was the collapse of a tripod leg, but the kindly loan of a replacement from a local photographer saved the situation.

I planned to use Gevaert Microman throughout, and I set out for Cornwall with about 700ft. of it. And then it transpired that I had not made sufficient allowance for over-shooting or retakes, so that I soon ran short of stock and could find none of the same type anywhere in the district. I had to switch over to Pathe SS, with the result that the original shows variations in the colour of the base.

Anxious Weeks

The day before we returned home, we were able to put a tick against the last shot scheduled for taking in Cornwall, leaving only a few more to be taken at home. Although it may appear that a good deal of our holiday time had been devoted to filming, it was all done in short spurts and was great fun. Then followed an anxious two or three weeks, awaiting the processed film and several months of editing. It would certainly have been longer but for the numbers identifying each 30ft. roll and the marginal notes on the script.

After the first run through, each spool was placed in a small box with the identification number on the outside. I then made a rough assembly, one sequence at a time, referring to the script, taking the shots from their boxes and hanging them on a simple editing rack in numerical order.



The rack—details of which were given in *A.C.W.* before the war—consists of two light triangular frames joined together with narrow strips of wood. There is a row of spaced veneer pins along the top and a linen trough at the bottom to hold the coils of film and protect them from damage.

I would have welcomed the facility of an animated viewer but, without one, I matched each shot as closely as possible against a rear-illuminated ground glass screen. As each sequence was assembled, I ran it through the projector and then made further trims to obtain correct matching or to speed up the action where it was too slow or static.

Collaborator and Critic

Here I must acknowledge the help and patience of my wife, who has been my most severe and respected critic. Some sequences involved long discussions and experiments in changing the order of shots from what was originally intended. One was even scrapped entirely because it looked too "acted"; it was rescripted and re-shot in the garden. By the time editing was completed, I had cut 900ft. of film down to 600ft.

Titles were the next problem, and three separate experiments were made with different styles of lettering before a suitable one was found. Fades were added chemically and, at last, the film began to take shape. I know that in its final form it is still far from being perfect, but at least I derived satisfaction from the reflection that, although each shot was rehearsed at least once and often twice, for the most part the action appears quite natural—at least it seems so to me. Only on the very rare occasion did my son look at the camera, which says much for an aptitude beyond his years for, of course, it was from beside the camera that direction had to come.

Yes, we had great fun in making *What Is a Boy*, not the least of the pleasure being that we had discovered a new form for the holiday film.

Editor's note. The fun is implicit in the film: what is not so obvious is the astonishing patience and sheer doggedness that went to its making and yet did not extinguish the gaiety. The film is a complete re-make, an earlier version of about the same length having been scrapped because of under-exposure.

Talking About 8mm.

By DOUBLE RUN

A reader writes: "I want to oil my four-year-old Bolex L8 camera but am not sure of the correct sequence of dismantling. How does one go about it?" The answer is to be found in the official instruction book: "The reserve of grease and oil contained in the mechanism should suffice for 2 or 3 years of normal use. After this time, it is recommended that the apparatus should be handed to the supplier for oiling and cleaning, just as is done from time to time with a watch. Never attempt to take the mechanism of the camera to pieces yourself".

I can well imagine how this reader's letter would set Messrs. Cinex gasping in horror. Unless you are an expert, it is always a mistake to attempt to dismantle complicated cine apparatus. In the end, it is so much cheaper to let the manufacturer do it for you!

TRYING OUT THE SPECTO 88

A number of readers have written me about the Specto 88 camera. Why, they ask, when it sounded so attractive, was it not advertised more widely? Specto tell me that they stopped production some months ago owing to the heavy demand for projectors, but now that extensions to the works have been completed, they intend turning these cameras out again.

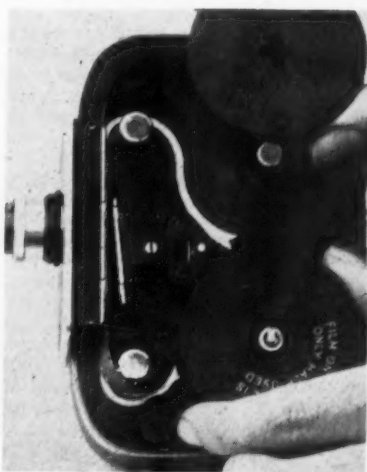
The 88, complete with wrist strap, is robustly constructed, and consequently a little larger and heavier than some. The finish, too, is quite pleasing, but is it necessary for the makers to splash their name across their product—a familiar name so highly esteemed for fine service that it does not have to be flaunted? The tin viewfinder mask that has to be swung up over the viewfinder when a 1½ in. telephoto is used also struck me as being a little unworthy of the camera. It is curved to fit against the body of the camera when not in use, but, even so, seems a little crude.

These, however, are minor points. The important thing is that the camera really does offer a great deal for the money. It is moderately priced (£38 17s. with f/2.5 lens and £45 3s. with f/1.9 lens), yet there are marked camera speeds of 12, 16, 24 and 48 f.p.s., and a reliable single picture device (the starting button is pulled towards you for normal filming, where it can very conveniently be locked in the "on" position, and is pushed away from you for single pictures, for which the exposure is 1/20th second. No safety catch is provided—but then, there does not appear to be any need for one). Above all, the motor will run for as long as 70 seconds before it automatically cuts out

(instead of gradually running down). This long run is unique among 8mm. spring-driven cameras, and makes it a very attractive proposition for the man interested in filming sports, games, and other activities which demand very lengthy shots.

The large winding handle—it folds neatly alongside the camera body and is held in place by a spring when not in use—is pleasant to use, its size allowing for quick winding. To wind the motor, the top of the handle is pulled out from the recess into which it neatly slips, and a square hole at the other end of it is slipped on to the spindle which winds the spring. The footage counter has to be set by hand and there could be some risk of jogging it out of position, but this did not happen while I was filming.

The viewfinder is conveniently placed almost directly above the lens, and so parallax problems are reduced. An engraved line on the front element shows you where to align the top of the picture for close-ups, when, of course, a fixed viewfinder cannot be accurate. I was puzzled why the viewfinder should not have been placed directly above the lens instead of *almost* directly above it, but Specto tell me that "at distances greater than three feet no parallax correction is necessary for the offsetting of the viewfinder when compared with the camera lens. For very close-up work such as titling, viewfinders are very rarely to be relied upon and the lens must be centred to the title cards". This slight offsetting refers to vertical parallax problems. The engraved line assists with the horizontal parallax, where the divergence is, of course, much greater.



Loading is very simple and the film path exceptionally easy to clean. The side of the camera is built into the door and so, when the door is opened, the film is threaded on a flat surface with no edges or corners to trap the dust. The gate closes automatically as the camera door is shut. White guide lines mark the path of the film. The gate aperture is very accessible and the pressure pad can be lifted straight out.

The fixed focus 12½mm. f/2.5 National Optical Co.'s anastigmat closes down to f/16. As most outdoor filming is done at about f/8, this means that for acceptable iris fades, which need to be extended over at least three stops if they are to be completely successful, a filter may be required. You might also run into difficulties if you tried to film an exceptionally bright subject with Super X film, but few users are likely to do this.

Bloomed Lenses

An alternative lens supplied is the focusing 13mm. f/1.9 Dallmeyer. I found the stops on this (which also extended only to f/16) too crowded together and not too clearly labelled. It is not easy, for example, to determine which is f/8 and which is f/11—and all too easy to jog the iris ring from one setting to another. But both these lenses, which are bloomed, produced satisfactory results on tests, though I must add that I found them the least attractive feature of the camera. Normally I prefer a focusing lens, but in this case, I liked the cheaper fixed focus better.

My first film—sharp and steady—confirmed me in my impression that the camera was a solid and reliable piece of work. I would not describe it as over-elegant in looks, but it certainly is good value for the money. Whether or not it is the camera for you depends, as always, on exactly what you want to use it for. It is remarkably versatile and cannot, I think, be expected to offer all those little refinements of design (such as self-setting footage counters) found on much more expensive models. It makes no pretentious claims but there are no comic little gadgets to go wrong. Incidentally, the exposure at 16 f.p.s. is 1/36th second instead of the more common 1/32nd second, but for practical purposes this difference can be ignored.

PRIZEWINNERS for HOME SHOWS

I welcome the enterprise of Adventure Film Productions of Folkestone in offering 8mm. as well as 16mm. copies of A.C.W. "Oscar" amateur films for sale at such reasonable prices, and recommend the purchase of most of the amateur titles that I have seen in preference to most commercial package films. As they were originally designed as silent films, they tend to be more entertaining than mute copies of sound films, do not suffer from too many sub-titles and, as they have to be projected at 16 f.p.s. and not 24 f.p.s., a 200ft. reel lasts sixteen minutes instead of eleven.

There is always a loss of quality when 16mm. originals are reduced to 8mm. and, remembering that photographic quality was perhaps not the first virtue of the 1953 Ten Best winner, *Headline*, by Rookery Farm F.U., I wondered what the 8mm. version would be like. I was pleasantly surprised, despite a few roughly made splices (on the original, not on the print) and messy chemical fades.

Taut Spine-Chiller

Few readers will need to be told that this is a neat, taut little thriller with a surprise ending. Running to 75ft. of 8mm. film—just the right length for it—it holds the interest throughout and the ending, if unlikely, is at least possible.

I saw it shown to a class of children, when it was switched off just before the mysterious stranger's identity was revealed, and the children were asked to suggest endings of their own. They put all sorts of ideas forward, but none was quite so ingenious or so satisfying as the one they were then shown.

The list of Adventure releases is an impressive one: *Coming Shortly*, *Marionettes*, *Eggs for Breakfast* and *Low Tide* (the latter also available in 8mm. colour) are all films that are well worth having. *Two's Company*, *Paintbox Holiday* (A.C.W. 4-star), *The Millstream* and *The Battle of Wangapore* are also of interest. I hope to be able to report more fully on them after I have had a chance of examining the 8mm. prints.

Low Budget Film

Adventure Film Productions are also releasing some excerpts from a low budget film made by a professional group. *Whoosh!* is the first of them; *Glug!* and *Plop!* are to follow. *Whoosh!* shows what happens when two shady characters find a junk heap and sell an ancient motor bicycle to an unwilling passer-by. Acting and photography are assured but the situation is not put over sufficiently clearly. I found that children laughed at the knock-about comedy, but could not really follow exactly what was happening—for example, the connection of the bicycle to the high tension cable might have been made more obvious. Sparks are ingeniously shown shooting out of actors' bodies (the effect was achieved by scratching the positive print frame by frame) and there are some quite effective, if not especially inventive, shots of the bicycle shooting off, out of control.

The film has to be projected at 24 f.p.s., and despite the good print quality, I must say I prefer the amateur releases. As *Whoosh!* (which runs to 75 feet) is presumably intended for children, I showed it to child audiences, but was interested to find they, too, preferred *Headline*. These films are offered for sale and not for hire, but I hope commercial libraries will buy prints of the amateur titles and help give them the widest possible distribution. They deserve it.

Getting Good Sound

This is the second of a series of three articles (the first appeared last month) describing ways of producing equipment, not too expensive to build and flexible in its use, suitable for many sound operations.

AMPLIFIER REFINEMENTS

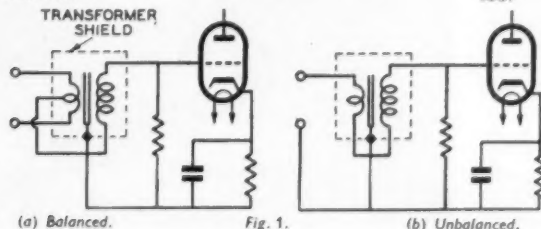
By A. P. HARDING

As mentioned in the first of these articles last month, dynamic or velocity type microphones should be used, and this will entail a modification to the input arrangements which were suitable for the crystal type microphone. Fig. 1 (a) and (b) show suitable input arrangements for balanced and unbalanced inputs. Typical types of microphone for this purpose are manufactured by Reslo Film Industries and E.M.I.

Mention should now be made of pick-up inputs, since it is necessary to correct for the recording characteristic. A fixed form of "tone" control will do this adequately, reducing surface noise and preventing the very "toppy" reproduction which would result without it.

As the output impedance of pick-ups varies quite considerably, it is impossible to suggest a fixed set of component values to cover all eventualities. The table below gives the respective component values for a selection of input impedances which should cover most practical requirements. The component references are those of Fig. 2.

The correct value is that which correctly loads the pick-up or that which correctly loads the secondary of the pick-up transformer, where a transformer is required. The values shown in the table are those which equalise the new standard recording characteristic and which will produce reasonable results for most records.



(a) Balanced.

Fig. 1.

(b) Unbalanced.

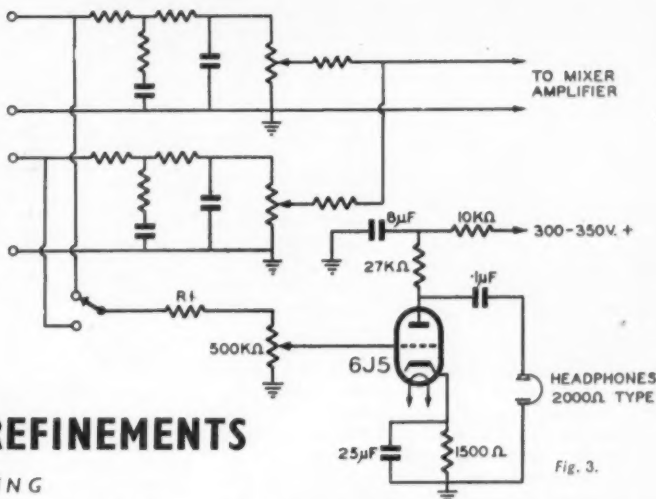


Fig. 3.

Insertion of such a piece of circuitry causes a loss in the final output from the pick-up, and it will then require more amplification. For this reason I recommend the use of a crystal pick-up, as its final output will still be of fair proportions. It has a higher output than the magnetic types, even those requiring a transformer.

With the magnetic tape, the correction shown in Fig. 2 will reduce the output to something akin to that of a microphone.

It must be emphasised that all audio lines should be kept clear of any mains and heater wiring. Where possible, all mains and valve heater wiring should be screened and high impedance lines kept as short as possible.

The type of mixer shown in these diagrams can be enlarged, theoretically, to any number of inputs, but it should be made clear that if too many of these sections are used together, high losses will appear as "mixing losses". I would suggest that not more than six inputs should be arranged in this way without precautions being taken to ensure that the mixing loss is readily made up. Wherever it is economical to do so, at least one stage of amplification should precede any mixing. As a general indication of when amplifiers will be required, it may be taken that all microphones will be better if amplified prior to mixing and that all pick-ups of magnetic types should have them, too.

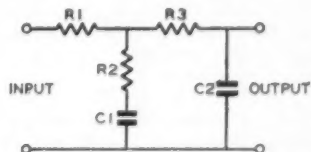


Fig. 2. Note: $R_1 + R_2$ = source impedance. (See table on next page.)

The four-channel mixer described here will cover most post-synchronised work. If one microphone input has to be made to suit a type of microphone other than the crystal, then one of the two microphone amplifiers can be permanently modified. This would not impair the operation of that section, and would allow greater flexibility.

Having produced an amplifier capable of good work, let us see what can be done to embellish it if the need arises. One small refinement would be a pre-listen device to enable the operator of the gramophone units to listen to, and set up, his discs and pick-ups with ease and without interfering with the recording in progress.

To achieve this, the output of the pick-up is switched to a pair of headphones, or to a single-stage amplifier and thence to the headphones. Fig. 3 shows a suitable arrangement. This will permit the use of headphones on each pick-up, or for that matter, any other source.

The circuit shows how a parallel feed may be made by a single-pole, multi-way switch to any of the desired sound sources. The amplifier is extremely useful when discs or tapes are to be cued and gives the professional touch to the equipment. Some variation of the value of the resistor may have to be made in individual

Source Impedance	R ₁	R ₂	R ₃	C ₁	C ₂
kilo-ohms	kilo-ohms	kilo-ohms	kilo-ohms	micro-farad	micro-farad
2,000	1,800	200	100	.002	.0008
1,000	900	100	100	.004	.0008
500	450	50	50	.008	.0016
250	225	25	50	.016	.0016
100	90	10	25	.04	.0032
50	45	5	10	.08	.0075
15	13.5	1.5	10	.26	.0075
10	9	1	10	.4	.0075
5	4.5	.5	5	.8	.015
1	.9	.1	1	4.0	.08

Component values for input impedances. References are those of Fig. 2 overleaf.

cases. If it is found that with, say, the switch connected to pick-up No. 1, the output level to the main recording amplifier drops, then the resistor R1 must be increased in value to prevent "loading" of the main circuit.

CENTRE SPROCKET PROJECTS

The 9.5mm. Reel

When I mentioned in a recent issue that I had prepared duplicate notes on home-made anamorphic attachments, I expected to receive a fair number of requests for them. From the moment A.C.W. appeared on the bookstalls I was swamped with letters requesting these notes—and still they come. If there is anyone who still doesn't believe that amateurs are interested in wide-screen filming, he need only glance at my mountainous mail.

Not all those who have written have been nine-fivers; there were a number of 8mm. and 16mm. enthusiasts, too. There are still a few copies of the notes available, which you may have free of charge, provided you enclose a stamped addressed envelope.

Some readers suggested unusual uses for squeeze lenses. Mr. P. S. F. Bendall, of Bury St. Edmunds, who has already carried out widescreen experiments with spectacle lenses, suggests using 9.5mm. as double-run by masking off half the gate, as for Monoplex filming, but holding the camera vertically instead of horizontally. Using the anamorphic attachment on both camera and projector, the normal picture size and ratio could be retained at half the filming costs.

Another idea, put forward by Mr. T. V. F. Batho, of Rochester, is similar, except that two pictures would be filmed side by side through a combination stereo-anamorphic attachment, to give 3-D pictures of normal ratio and size.

This latter, I feel, is likely to be somewhat too complicated to give really good results with a home-made attachment, but the idea is quite sound.

I should like to hear of any other unorthodox uses for squeeze lenses as well as news of normal wide-screen films made by readers. With my own attachment I can, of course, screen any anamorphic films that you may care to send for criticism.

If your club seeks new members, take the club room and equipment to them! The photographs on these pages show how the Cine Section of the Hounslow P.S. did so at a hobbies and handicrafts exhibition.



Hounslow P.S. Cine Section introduces the public to amateur movie making at a hobbies exhibition.

WHY THE EDGE FOGGING?

Mr. T. B. Sansom, of Edinburgh reports that 20ft. of a 50ft. film returned from processing showed considerable edge fogging. 9.5mm. very seldom suffers from this annoying fault, since it normally occurs only with spool-loading—and very few 9.5mm. spool-loading cameras are used in this country. What makes it even more unusual, however, is that the film was bought and used in a *Webo A* magazine and, apparently, it is not the first time that it has happened.

With magazine-loading (and charger-loading, also), edge fogging is virtually impossible unless there is an extremely unusual camera defect causing light to leak in at the side of the camera gate. But Mr. Sansom says it is a new camera and he can find nothing wrong with it.

So the explanation seems to be that the film was accidentally exposed either during loading into the magazine, or when opening it just prior to processing. The latter is more likely, as it is the second half of the film that is mainly affected. Have any other readers had similar trouble?

COLLECTING NOTCHED FILMS

Only eight enthusiasts have so far responded to the proposal for the formation of a club for collectors of notched 9.5mm. films, but the list of films they own contains many rare and interesting items. The French Pathé films included are probably the only copies available in this country. Familiar classics such as *Metropolis*, *Siegfried* and *Caligari* figure in the lists, but there are also less well-known titles such as *Gita the Goat Girl*, which must surely be the strangest role ever played by Leni Riefenstahl, and *Le Reve de Charlot*, a French-titled version of one of the rarest Chaplin films, *His Pre-historic Past* in which Charlie appears in a bear skin wielding a large club instead of his famous cane, but still wearing his bowler hat!

The club is tentatively called the "Classic Film Circle", and a regular news-letter circulating to members is planned. This will no doubt contain many interesting notes on early films, and I hope from time to time to report on the club's activities and any items of interest in the news-letter.

If you have not read about the club before, and want to join, just drop me a line and I will send full details. The object of the club is to exchange films and news about them and, if possible, to give shows of early classics. The films in which it is interested are mainly early features and shorts (now very difficult to come by) made between 1900 and 1930, nearly all of which are to be found only with notched titles.



Should you have any such films which you think might interest club members, please send me full particulars.

LAWN MINUS BABY

How often does one hear the amateur complain that, after making films of all the places he's visited on holiday and of various special occasions, there seems little left to film? Lack of imagination, of course, for the implication is that all his films are very much alike, too.

Perhaps you've filmed several baby-on-the-lawn epics. Try a new approach. What about filming the lawn without the baby? This idea struck me when I acquired a little gadget that enabled me to take close-ups at only four inches from the camera. So I spent an afternoon out in the garden observing what goes on right under our feet in the insect world.

Believe me, there's plenty of action to be found in the average garden—quite enough to make an unusual and interesting nature film. Details of flowers, with bees, caterpillars and so on, not to mention such humble things as ants, beetles, worms and greenfly, bring an almost hidden land to your home screen. And they look even more fantastic if you use colour film.

SAME SIZE PICTURE

Mr. R. F. Farmer, of Walthamstow, wants to be able to project both sound and silent films to give the same size picture without altering the projector position. The 9.5mm. sound frame size is smaller and so will need a shorter focal length projector lens. All that is necessary is to use different lenses for the two types of film.

If you use a 40mm. lens for silent films, a 32mm. lens will give roughly the same size picture with sound films. If a 32mm. is used with silent films, a 25mm. is needed for sound. These three lenses are standard for most makes of projector, so you should be able to pick a pair to match your own machine, if you wish to do the same as Mr. Farmer.

All Aboard for the

HOLIDAY ISLE



Members of the Club Mediterranee embark on an excursion, filmed by Derek Hill. No time to get a tripod ready, he says.

20th May

A blazing sun at last and, luckily 30ft. or so still left in the second cassette. To my landlady's delight, I take shots of her six-year-old daughter and her friend playing in a nearby square.

What's the rule—always keep children busy? I tell them to see who can be first on to the tricycle and shoot the result. H'm! It should be a good shot—but it meant bruises, tears and a bar of chocolate.

22nd May

Sitting in a coffee house with Kevin Brownlow when Otto Heller, cameraman on *Richard III* and *The Ladykillers*, comes in. He's very happy about a feature I recently wrote on him for an American magazine, and I'm just preparing to pump him for a few tips on the camerawork on *Having Wonderful Time* when Kevin, eyes gleaming, asks about Heller's work in the silent days.

By the time he's worked the conversation round to his inevitable sixty-four dollar question ("Did you ever work with Abel Gance?"), Elba's forgotten. Heller, at first amused and eventually clearly amazed at Kevin's extraordinary knowledge of silent screen personalities, is finally floored when Kevin counters his mention of an obscure bit player of the twenties with the name of the hospital in which he died.

25th May

No wonder so many amateurs are wary of colour! Weston's instruction book states that

At last the golden shores of Elba hove in sight. DEREK HILL continues his diary of the making of a holiday film.



slight over-exposure is preferable to slight under-exposure. "How to Use Colour" says exactly the reverse. One authority recommends nothing but front lighting, and advises shooting any time between ten and four. Another begs film makers to use plenty of side-lit shots and to avoid shooting between eleven and one.

Which reminds me — checking on the G.M.T. at Elba I find the time will be the same as here, i.e., one hour ahead. So, taking Walter Lassally's advice ("Avoid shooting two hours either side of the zenith in the Mediterranean"), I won't be filming between eleven and three.

26th May

The tests are back from Agfa with a courteous letter to the effect that the shots are under-exposed throughout and that they'll rush another cassette through for me if I want to make another test. Agfa return films used in cassettes on 50ft. transparent plastic projection spools which fit on to the projector either way round. That's the sort of considerate detail which shows some regard for the customer. How tired we all are of those inexplicably one-sided spools!

Though both spools are under-exposed by what looks like half a stop or so, it's still obvious that the colours are first class. Someone told me Agfa reds would be orange, but

a bus, a telephone box and a child's jacket are triumphantly true to their originals. Indeed, my personal opinion is that from an accurate colour rendition viewpoint these Agfa results are preferable to my other tests which, now that I compare them, have a rose-coloured spectacle tinge about them.

I promised at the start of this diary to record any clangers. There's a classic in the second spool. Taking a close shot of the little girl, I took a reading of her white sweater as my "high" in the high-low method. I forgot that black and white should never be read as colours, and as my notebook shows me, I closed right down to f/16. The result, of course, is a nice bright sweater but a very dusky face.

Hopes Confirmed

Both spools confirm my hopes about the 1.5—3 metre focus setting. Despite this indication, a C.U. filling the screen is in perfect focus—and so is the background.

But why the under-exposure? Agfa don't enclose exposure guides with their cassettes, but a leaflet in six languages advises the use of a meter and adds, "The time of exposure is 1/35 to 1/50 second at 16 f.p.s." But the Weston booklet gives 1/30 as the standard time. Does this partly cancel out Agfa's film speed claim of 16, as against Kodachrome's 8?

Wait a bit, though. The Weston guide adds that some cameras have a faster time, and the Siemens may well be one of them. In any case, having found that my own camera was running at nearer 19 f.p.s. than 16 f.p.s., I have been reading off apertures against the 1/40 indication.

A few days ago a friend told me that he



Shooting water ski-ing. Dangerous for the camera? It's worth the risk when the lens is protected by a haze filter (cleaned before each shot with lens tissue) and the sea is as calm as this.

invariably allows a speed of 12 rather than 16 for Agfacolor. Weighing up all these considerations, I decide to shoot off one more cassette, taking the film speed as 12 and reading off against 1/50. If anything this will be a little over-exposed which will (a) show me how acceptable slight over-exposure is in Agfacolor and (b) indicate that I should either read against 1/40 or take the film speed as 16.

28th May

Looking at script jottings and the list of excursions I decide that 1,000ft. of film and a target of 15–20 minutes final running time is justifiable after all. I ring Agfa and they agree to try to rush another 50ft. of tests through for me so that I can see it before I go to Paris on 5th June.

30th May

A hefty parcel from Agfa—1,000ft. of Agfacolor conveniently packed in four cartons of five cassettes each. And, luckily, it's a bright day with a clear blue sky—the sort of weather I hope to find more or less continuously on Elba. Fourteen shots, film speed 12 and time 1/50, and one cassette goes straight back to Agfa.

31st May

I'm invited to meet a few of my fellow travellers on the Paris-Elba journey. Frances Scurfield and Jean Gordon, Travel Counsellors' leading officials, show me illustrations of Siena's *palio*, which turns out to be a wild, no-holds-barred horse race around the town's central square. Apparently every district of the town dresses in its own mediaeval costume, and there's a huge parade featuring flag-bearers who execute remarkable manoeuvres. I'm glad I did make it 1,000ft. of stock!

2nd June

Suddenly everything's upon me at once.

Nothing seems ready, and just to add to the chaos I'm desperately looking for fresh, permanent living-cum-office accommodation for my return to London. But one of the heart-warming things about cine enthusiasts is their friendliness. You never quite realise just how many cine friends you have until you start trying to locate all your own equipment!

Where's my tripod? I finally track it down—but it's now a bipod. One of the legs isn't at all what it was. I shan't name the guilty party—but bang goes his chance of a souvenir of Napoleon.

Phil comes to the rescue and calls round with a mammoth professional affair complete with a pan and tilt head bigger than the camera itself! Wonderful, wonderful! But I can see myself cashing travellers' cheques at Waterloo Air Terminal to pay the excess baggage. And I'm a certainty for that *bain forcé*.

4th June

On a visit to Merton Park Studios I call in at Agfa's Wimbledon office and find that they have, after all, managed to rush the tests

through for me. A last-minute screening in between packing reassures me that for my Siemens, at least, reading off against a shutter speed of 1/50 and allowing a Weston speed of 12 (not 16) for Agfacolor is just about right.

There is no sign of over-exposure in this 50ft., and to my astonishment a couple of shots are actually under-exposed. But the notes made during shooting show that in these cases I probably had too much sky in my meter reading.

Bob Godfrey needs his meter back. Luckily Phil helps me out at the last minute with a Weston Master II—and a copy of Fred Bond's *Better Color Movies*. I decide to set this meter as if the running speed were actually 24 f.p.s. and again take the Agfacolor speed as 12.

5th June

Just before leaving home I realise I've forgotten the reflector which Walter Lassally so strongly recommended. Luckily a lightning search produces a large roll of matt silver paper which I ram hastily into the case.

At London Airport I ask whether I should get some sort of receipt for film and equipment to save trouble on the way back. A Customs Officer tells me that it's not the usual practice and that I shouldn't have any difficulties when I return.

Paris

Help! What's the French for tripod? All right, I know now that it's *piéd*. But I've just spent an awkward twenty minutes at Les Invalides hopefully shouting "tripod" with a French accent and finally desperately attempting *la chose extraordinaire et l'objet curieux* as I pointed at the pile of baggage.

9th June

The end of four days in Paris—four days in which the camera has remained at the bottom

of my case, deliberately packed away in case of temptation. Four days, too, in which to see a few French productions unlikely to come to London. I've seen four—all bad! Other experiences — ranging from an unhappy encounter with a pair of Algerian confidence tricksters to an alarming skirmish with a geyser called, believe it or not, Vesuvius 256—have less claim to a place in this diary.

Elba—10th June

As the ship from Piombino pulls into Porto Ferraio, Elba's largest town, the local boys crowd the quay to make approving noises and gestures at the prettiest girls struggling for the Club Mediterranée's coaches. Two girls with whom I've travelled from Paris get the full treatment—whirring noises, signs, whistles and popping eyes. Round a corner I catch a glimpse of another group of youngsters sharing a mirror to comb their hair before joining the fray.

Here's a tiny ready-made sequence. The camera's packed away, but I'm here for several weeks and can easily visit Porto Ferraio when another ship arrives.

We get an overwhelming reception at the Club's holiday village. Everyone is greeted with garlands of flowers, kisses, music and wine. Arrivals are welcomed each week by staff and holidaymakers dressed in Polynesian style. (The original conception of the Club Mediterranée was inspired by the Polynesian way of life.)

Grass skirts and hula-hula dancers surround us, and a magnificent Tahitian strums a guitar. All this just shrieks for the camera—but I'll wait until next week when the next batch of newcomers arrives. No shooting for the first week, I've decided. I must get to know the village first.

Coast-to-Coast Hook-Up

(Continued from page 447)

This theatre runs a screen 68ft. by 25ft., which to all intents and purposes is Cinerama without the Marilyn.* I had thought the stage show grand entertainment and saw it several times in London and once in Paris, where it flopped. But on film it came up with a freshness and charm all its own, as opposed to Cinerama which is just travelogue.

19th July. DODGE CITY. Arrive late in the evening, yet the town is still jumping. Some towns roll up the sidewalks at 10 p.m., but this one is very bright. I like plenty of neon. Walking down the main street I gradually realised that a flashbulb was going off every thirty seconds or so, but it took quite several minutes to spot it. Eventually find it high up on a building, part of an insurance advertisement—one of the cleverest *new* ideas for catching the eye that I've seen recently.

23rd July. ALBUQUERQUE. I shall remember the hotel where the light switch was alive and gave me a nasty jolt. I went out to the fire

*Wiggle or wobble

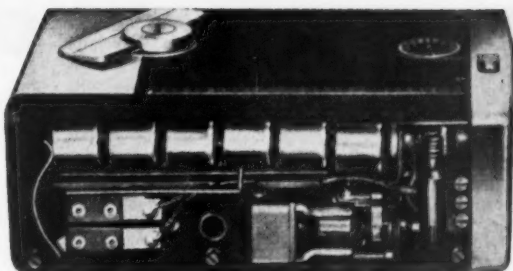
escape to catch my breath but that was alive, too, and gave me another packet. Back to my bedroom and got a third shock from the switch. I was scared to touch the taps or stretch out in the iron bedstead, but couldn't change hotels because the town was packed solid with a convention. Next morning they calmly told me that everything in the place was alive because of a fire on the top floor, the wires having been soaked by the firemen's hoses.

I'll remember the TV show to-night, called *Truth or Consequences*, which switched from Hollywood to a local station to pick up a commercial, consisting of a can of beer being opened and the rich creamy foam pouring down the side of a tall glass to the accompaniment of appreciative comment. But the cans were of hardened steel and naturally the announcer couldn't dent one, let alone get it open.

After a few minutes of the funniest TV that I've ever seen, the Master of Ceremonies came on a speaker in the studio to tell him how the stunt had been rigged and that he was the victim of an elaborate gag. Gave him a big new refrigerator for his trouble.

Automation Comes to Amateur Movie Making

New Bell and Howell camera obviates need for taking exposure readings: lens aperture automatically adjusts itself.



The works in the base: top, hearing aid batteries; right, gear train (which rotates lens iris) operated by the motor, seen to the left of it. The larger lens barrel in the photograph below houses the window of the photo-electric exposure meter.

Automation comes to amateur movie making: that has been the big news in the American cine field of recent months. A new 16mm. camera, the Bell & Howell 200-EE, is responsible for it. "EE" stands for electric eye—the eye of an exposure meter incorporated in the camera and automatically varying the lens aperture according to changes in light intensity.

The meter, housed beneath the taking lens, works like any other p-e meter, but whereas in the latter a needle moves across a light intensity scale and the f number is read from that scale, in the 200-EE it activates an electrical circuit through a motor which operates the gear train rotating the iris. Six hearing aid batteries supply the power.

To set the meter, you rotate an emulsion speed scale on the barrel of the cell window until it coincides with the required setting (from 16 to 64 f.p.s.) on the film speed scale below it. You then sight the scene you wish to shoot and press the shutter release inward, on which the diaphragm ring turns until the correct aperture for that scene is reached. The shutter release is then pressed downwards and you start shooting. If, however, there is not

enough light for adequate exposure, a red flag drops down into the viewfinder.

The 200-EE has properly been hailed as a remarkable innovation which is likely to point the way to the future course of movie making, though it is rather odd that none of the commentators whose reports we have seen in the American journals appears to have remembered that Eastman Kodak introduced a camera with automatic diaphragm setting nearly twenty years ago. This extension of you-press-the-button idea is likely to have its critics who will deplore the increasing tendency to stifle individuality by making things too easy, but so far as the 200-EE is concerned they have a very poor case.

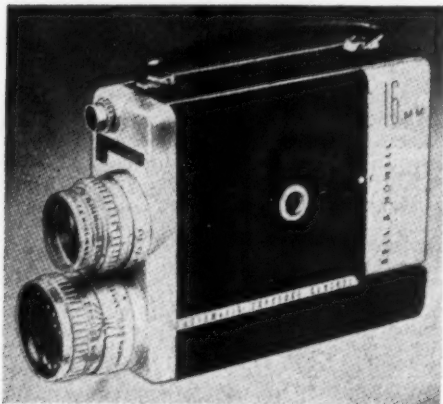
Slow Panning Essential

The fact is that, in one particular at least, automation will help to improve amateur films, for the automatic adjustment of the iris diaphragm has a maximum rate of one stop per second. Hence you have to make sure that you do not take a pan in varying light conditions too speedily. Further, it is possible to set the camera controls to allow for variations from normal shooting.

If, for instance, a filter is to be used, the film speed is adjusted to compensate for the additional exposure required, e.g., for an x2 filter, the film speed control on the camera body remains at 16 f.p.s., but the speed control on the meter is advanced to 32 f.p.s. The diaphragm therefore opens wider but the speed remains constant.

Variations in exposure can similarly be achieved by varying the emulsion speed setting, single frame shooting is possible by by-passing the meter, and the automatic control can also be disconnected for continuous runs.

One report gives the life of the batteries as a year or more, but their actual shooting life is probably about six weeks. The 200-EE, with f/1.9 lens, costs \$289.95. Wide angle and telephoto lenses will be available. At the other end of the price scale, but making the same bid for the popularisation of amateur cinematography, is an Eastman Kodak f/2.7 8mm. camera which sells at \$29.95.



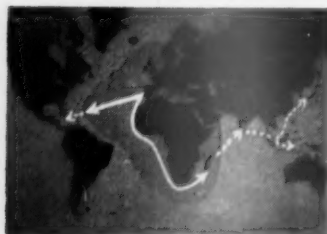
The revolutionary 200-EE (Electric Eye) camera.

In planning our documentary of Bristol, we had decided to limit our theme to the city's expansion, set against the gradual development of world oceanic trade. In last month's illustration I demonstrated how, after our first rather prosaic attempt at explaining the connection between Bristol's early trade and growth, we eventually found a much more telling approach by using street-names in the old city.

This approach was better than the other because the facts were *revealed* instead of being

Getting Punch into

This is the second, concluding part, of a guide to documentary film production. The first appeared last month.



The merchants who voyaged in search of trade brought prosperity and independence to Bristol. But by 1490, they were bringing something else, strange tales of the Portuguese who were searching for a sea-road to the Far East; and of the Spaniards, who were seeking new islands to the west.

contact with the Portuguese, who were searching for a sea-road to India, and with the Spaniards, who were seeking new islands to the west, led to an interest among the merchants of Bristol in ventures across the unknown Atlantic". Now compare this bald narrative with the amended version: "The merchants of Bristol who ventured in search of trade brought prosperity and independence to Bristol. But by 1490 they were bringing something else: strange tales of the Portuguese who were searching for a sea-road to India, and of the Spaniards, who were seeking new islands in the west. Exciting tales, these, the kind to stimulate a man's imagination and his spirit of adventure".

SLOW PAN ACROSS →

DISSOLVE →



Exciting tales these, the kind to stimulate a man's imagination, and his spirit of adventure . . .



(Change of voice) "Henry VII by the grace of God King of England . . . be it known that we have given and granted to our well-beloved John Cabot . . . full and free authority to sail . . .



to seek out, discover and find whatsoever isles, countries, regions or provinces . . . which before this time were unknown to all Christians"

baldly stated. Now one of the essentials of any revelation is the element of surprise, and to achieve surprise there must be a careful preliminary build-up. We have to cast ourselves in the role of a card-player who plays his cards cunningly, holding back his master-card for the triumphant final trick. So many documentaries I have seen, professional as well as amateur, have seemed dull; largely, I think, because the film-maker has muffed his master-cards, and let them slip by unrealised with the rest of the detail.

The very order of words in a commentary can shift the emphasis and direction in a film. Try aloud the difference between: "The horizons of the western world grew slowly larger", and "Slowly, the horizons of the western world grew larger".

Again, imaginative writing can induce a climax where virtually the same words in a different order can kill it. Consider the prosaic statement: "The (15th cent.) merchants of Bristol who ventured in search of trade brought prosperity and independence to Bristol. Soon,

The function of the italicised sections is only incidentally to enhance the style. More importantly, it is designed to induce anticipation. The final sentence leads directly to the climax (in which Cabot sails from Bristol to discover the mainland of North America) without betraying, as does the first version, what the climax is to be.

This restraint in commentary writing, this refusal to give away in words more than is absolutely necessary, this deliberate leading up to anticipation and climax, is one of the most potent means of forcing the audience into participation. The procedure is even more effective if we can achieve it visually (as with the illustration last month). Look, for example, at the end of the Cabot sequence given here. The commentary has reached a climax (" . . . one wonders whether the onlookers on the banks sensed that a new age had come"), and the sequence is drawing to a close. We badly needed to end it with a visual punch, and it was a long time before we hit on the apparently simple idea of putting in a map of Newfoundland

the Commentary

By K. A. S. POPE (Bristol Cine Society)

(which Cabot discovered) and breaking the word into three, bringing up each section on the map in turn: "New—found—land".

This admirably points the ending of the commentary, it sums up Cabot's achievement, and yet, while closing its own sequence into a fade-out, opens the way to the next sequence which begins: "Slowly, during the 16th and 17th centuries that followed, the horizons of the western world grew larger . . ."

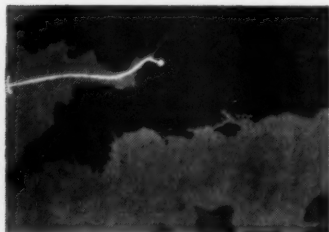
Another stalwart friend in the visual technique of "revelation" is the camera pan and tilt and, in spite of text-book warnings, our film is full of them. But nowhere do we commit the crime of panning merely because we cannot get

same field ("Our roads were their packhorse paths") and so to more trees. The third pan began on trees and moved on to reveal the Avon in a rural setting ("and our rivers were their highways").

Each pan was carefully timed to ensure that visual and commentary coincided, and panning was throughout from left to right. This same section included a shot of a ruined Roman villa. One had recently been excavated on a new housing site in Bristol, and permission was required to film in the enclosure. His shot taken, our cameraman looked round to see if there was anything else he could film and realised that a tilt up from the ancient ruins would bring into view a block of ultra-modern flats. On the offchance he took the tilt, and the shot proved invaluable when at the end of the film we found ourselves having to illustrate the phrase: "On the past, we in Bristol have fashioned our present".

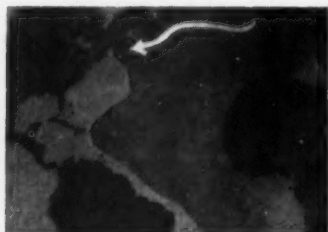
Another useful asset of the pan and tilt, especially with the depth of focus of a wide-angle lens, is to sweep from the general view

DISSOLVE →



(Original commentator again.) As Cabot's little ship, the *Matthew*, slipped quietly down the Avon on that May morning in 1497, one wonders . . .

DISSOLVE →



whether the onlookers on the banks sensed . . .



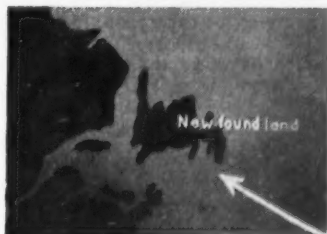
that a New Age had come . . .

everything in with the wide-angle lens. We found them extremely useful for covering long spells of commentary, such as the following: "... their (the Romans') hilltop ramparts were abandoned to the wild grasses and the trees. For the new life was down in the valleys. Down there the New Folk, the Anglo-Saxons, hacked from the native forest the fields and villages of rural England. Our roads were their packhorse paths winding and twisting between the new-ploughed fields; and our rivers were their highways."

This section was merely a linking section. The emphasis had to come on the words "... and our rivers were their highways", as this led into the next major sequence which was to explain the location of Bristol on the River Avon.

So we covered the visuals to the passage in three sweeping pans. The first began on a Roman encampment and moved away to trees; the second began on trees and went on to reveal a cornfield ("hacked from the native forest the fields") and then to a winding track in the

(Each section of the word "New - found - land" fades-in in turn. Music reaches climax.)



to some significant detail close by the camera. Filming the Clifton Suspension Bridge, we used it to illustrate the words: "To-day the bridge stands as it was built, nearly a hundred years ago, a monument to the skill of the engineers of the Victorian Age". A held long-shot would have sufficed, but emphasis was given to the words: "monument to the skill", by a pan to a close-up of one of the great chains and bolts of the bridge.

The most impressive effects come with the close combination of commentary and visual,

backed by apt music. Very few modern documentaries—or so it seems to me—have succeeded in quite the same way as *Song of Ceylon* or Pare Lorentz' *The River*. To-day the pace is so fast and the commentary so breathless that the subject matter is not always given time to come to life.

So, rightly or wrongly, we turned for our models to the great documentaries of the '30s, and shamelessly pillaged them for their techniques. For we are convinced that the methods still work. Take for example, the "chant"—the piling up of detail for emphasis or climax. In 1750, Bristol was the second port and city of England; by 1830 she had been outstripped and outmoded. In eighty years the prosperity of centuries of Bristol merchants had been swept away in the bustling revolution of industry that was changing the face of England.

To illustrate a sequence like this, the "chant" is useful because it permits a gathering of momentum—this sort of thing: "For centuries (a deliberately slow-moving commentary here, backed by gentle shots of a water-wheel slowly turning) the prosperity of England had lain in the fields and the farms, the mills and the market towns of the Midlands and the South. For centuries the water-wheel had been the only source of industrial power.

Quick Cutting

"But now, in the north, new things were stirring. In the north (here the visuals change to early steam-engines turning, and cutting becomes brisker), men like Watt were fostering a new giant—steam. And in the north, men like Arkwright, Telford, Wedgwood, were all of them ushering in a new idea—the Industrial Revolution. (Cutting has now speeded-up until each shot changes with each new word of the "chant".) Coal, steam, canals, railways, mills, factories (cut to animated map) in Lancashire, Staffordshire, Derbyshire, Yorkshire. And all of them focused on the rising port of Liverpool" (here Liverpool fades in on animated map).

Another useful device, illustrated in the Cabot

sequence, is the "contrapuntal use of sound". By this imposing term is generally meant carrying on two distinct, though allied, themes—one on the screen, the other on the sound track. In this case we read out the Charter of Commission given by Henry VII to Cabot, to the visual accompaniment of Ernest Board's well-known painting of his departure, kindly lent to us by Bristol Art Gallery.

Later in the film we took this device a stage further, the commentator reading a letter from a Georgian merchant to one of his sea captains, ordering him to sail to Africa for slaves, while on the screen is a series of visuals shot in a contemporary merchant's mansion (the Georgian House in Bristol), emphasising the elegance and luxury derived from trade.

Powerful Trick

Finally, the device of repetition, a very powerful trick to be used no more than once or twice in a film. The tilt from the Roman villa, described earlier, would have been meaningless had the first part of the shot—the ruined villa—not appeared earlier in the film associated with the Romans. Because the same shot was repeated at the end, and was then tilted up to reveal the unexpected sight of a block of modern flats, the link between old and new Bristol was established with an economy no other method could have offered.

Economy, restraint, climax, revelation . . . it is really quite foolish to scorn these techniques and yet expect success—presumptuous, and worse, to blame the audience (as I fear some of us do) when their reception of our films falls below what we had hoped. One thing we learned in making our Bristol film was the necessity of a modicum of humility, a lot of patient research into our subject-matter, hours of script writing and rewriting, and a desire to come to grips with those film techniques that have succeeded in the past. And lest anyone thinks we do not practise what we preach, I should add that the film took three years to make, of which just six weeks were spent on the actual photography.

WHERE TO SEE THE 1955 TEN BEST

WEST WICKHAM. 31st Aug., 7.30 p.m. Presented by Croydon Cine Club at Justin Hall, Beckenham Road, West Wickham, Kent. Tickets 1s. 6d. from Secretary, 67 Firby Avenue, Shirley, Surrey.

THORNTON HEATH. 1st Sept., 7.30 p.m. Presented by Croydon Cine Club at Community Centre, Thornton Heath Pond, Thornton Heath, Surrey. Tickets 2s. reserved, 1s. 6d. unreserved, from Secretary, 67 Firby Avenue, Shirley, Croydon.

CHELTHAM. 3rd Sept., 7.30 p.m. Presented by Cheltenham Film Unit at Civic Playhouse, Cheltenham. Tickets 2s. from P. Briggs, 18 Glencairn Park Road, Cheltenham, Glos.

SLOUGH. 5th Sept., 7.30 p.m. Presented by Slough Film Society at Central Hall, High Street, Slough. Tickets 3s. reserved, 2s. 6d. unreserved, from Mrs. L. J. Cooke, 27 Lascelles Road, Slough, Bucks.

NORTHGATE. 6th Sept., 7.30 p.m. Presented by Blackburn Arts Club at Lecture Hall, Public Halls, Northgate. Tickets 1s. 6d. from Miss E. L. Gray, 56 Granville Road, Blackburn, Lancs.

MAIDSTONE. 12th Sept., 7.15 p.m. Presented by Newark Film Group at Queens Hall, Royal Star Hotel, Maidstone. Tickets 2s. from Mrs. V. F. Heselwood, 7 Woodlands Close, Penenden Heath, Maidstone.

LEWES. 13th Sept., 7.45 p.m. Presented by Lewes

Camera and Cine Club at Further Education Centre, Railway Lane, Cliff High Street, Lewes, Sussex. Tickets 2s. from E. D. Knell, 20 Hawkenbury Way, Lewes.

KINGSTON-ON-THAMES. 14th and 15th Sept., 8 p.m. Presented by Kingston and District Cine Club at Ronayne Hall, Church Grove, Hampton Wick, Kingston-on-Thames. (Near Kingston Bridge). Tickets 2s. from A. C. Seward, 6 Southmont Road, Esher, Surrey.

NOTTINGHAM. 19th and 20th Sept., 7.30 p.m. Presented by Nottingham Amateur Cine Society at Y.W.C.A. Hall, Shakespeare Street, Nottingham. Tickets 2s. from A. T. Batry, 53 Bedale Road, Sherwood, Nottingham.

PORTR SUNLIGHT. 24th Sept., 7.30 p.m. Presented by Port Sunlight Photographic Club at Gladstone Hall, Port Sunlight. Tickets 1s. 6d. from Miss D. E. Vernon, 54 St. Andrews Road, Bebington, Cheshire.

ALTRINCHAM. 26th Sept., 7.30 p.m. Presented by Ray Amateur Cine Group at Cheshire Room, Stamford Hall, Altrincham, Cheshire. Tickets 2s. 6d. adults, 1s. 3d. children under 16 from R. A. Martin, 25 St. Georges Avenue, Timperley, Altrincham, Cheshire.

NEWCASTLE-UPON-TYNE. 26th, 27th and 28th Sept., 7.30 p.m. Presented by Newcastle and District A.C.A. at News Theatre Private Cinema, Pilgrim Street, Newcastle-upon-Tyne 1. Tickets 2s. from George Cummin, 143 Bayswater Road, Newcastle-upon-Tyne 2.

Two powerfully composed shots: this production still by Astral C.C. and the scene in the film (Auntie) they are working on. Bold foregrounds frame the centre of interest and thus lead the eye to it. (Compare professional still on page 471.)

ODD SHOTS

By
GEORGE H. SEWELL,
F.R.P.S., F.B.K.S.



Too Fast James (Only a Mirage) Haynes reminds me of a technical snag which has caused both of us not a little bother. He points out that certain of the better quality 16mm. projectors, though supposedly running at 16 f.p.s., in fact run at 18 f.p.s. At this speed of film travel, a discrepancy of 2 f.p.s. can have a serious effect on sound. Indeed, the man who goes to considerable trouble to ensure that his projector runs at 16 f.p.s. is also taking pains to secure inferior reproduction when his film is projected on machines running at the faster speed.

The higher speed was introduced to overcome certain technical problems and in the past was of little significance, since the number of sound films designed to run at 16 f.p.s. is small, but with the great and growing interest in magnetic recording on projectors running at silent speed and in tape accompaniments, a new situation arises. The manufacturers must get together and discuss standardisation.

Really New New film sizes are much in the news. The latest is 9½mm., an innovation solemnly recorded in a new book on amateur cinematography. Here are other gems from the same volume:—

"To produce an earthquake effect, or similar movement, it is only necessary to shake the camera slightly" (so that's what the producers intended in those dizzy shots we have all seen); "It is very disconcerting to have a noisy projector. Your audience cannot hear what you are saying during the showing of a film." (It also makes dissemination of club gossip so difficult.)

Enterprising, Anyway A correspondent from British Columbia tells me that he sold a 16mm. film he planned to make before ever he had taken a single shot, that he was a "bit of an amateur" so far as camerawork was concerned, but that my book gave him "all

the answers" he needed. One admires his nerve, but if his client doesn't like the results, I hope he doesn't blame them on to me.

Subversive I met a chap the other day who, unwittingly, is doing a great deal of harm to his fellow club members. He declares—and admits of no other point of view—that it is not necessary to have a script for personal and documentary films. Because he is so vehement about it, he has contrived to split the club into opposing factions.

You most emphatically *do* need some sort of script, even if it is never set down on paper but is carried in your head. This is not just a personal opinion. It is acknowledged as an established fact by the vast majority of the profession—even the newsreel boys.

The ironic thing is that this club member himself works to a script. You see, he has been a commercial photographer for many years and has trained himself to find stories in his subjects. For him it was only a short step to movies and to thinking in terms of a pattern of moving pictures which he instinctively builds into sequences. But he does his fellow members a grave disservice by leading them to believe that they can do the same without his training and experience. Until that facility has been acquired, the pattern of a film should always be planned on paper.

Summer Programme Some clubs rightly pride themselves on holding meetings throughout the year, but it can be unwise to bring a lecturer from a long distance during the summer, when the outdoors is a powerful rival attraction. After coming a considerable way, he may find he has only half-a-dozen or so people to address, whereas there might have been a bumper audience a few months earlier.

During the summer, meetings should, I think, be held out of doors and be devoted to

practical work—camera drill, exercise in scene selection, demonstrations of exposure technique, and so on—meetings indoors being limited to screening and discussing rushes.

Bang! After having had the misfortune to drop his camera, the passenger on the cross-Channel boat pressed the lens tightly to the camera body every time he took a shot. As soon as he could, he would get it overhauled, yet how many times do cameras get knocked about and their owners do nothing about it! After any such mishap, you should take a focus test and send it for processing as quickly as possible.

Lapping It Up The cine course at Missenden went even better than ever this year, largely due to the sheer enthusiasm of the students. One had flown in from Dublin. A number kept me at it until the early hours of Sunday morning, yet their interest was so keen that one didn't notice the passing of the time. What a tonic!

Mounting Prints Some time ago I mentioned that I used rubber solution for mounting my stills in albums and that one of the most prominent manufacturers of rubber solutions had issued a warning that their own product could adversely affect the photographic image. I praised their honesty, but reluctant to throw overboard the advantages of using this type of adhesive, I pursued my enquiries further and, among others, wrote to Copydex Ltd.

They tell me that their rubber latex solution contains no free sulphite that might interact with the mounting board and the photographic image. High ammonia content in an adhesive can also stain a photographic image after a time, but the proportion in their product is 0.1 per cent, which offers no danger at all.

They do stress, however, that a potent cause

The Human Touch in your Holiday Film

(Continued from page 441)

you go for a run out to that famous beauty spot from where you can see three counties. You have taken a number of long shots of the entrancing view and are industriously panning away—and, of course, you have quite forgotten about the shots you took yesterday.

If you had remembered, your course of action would probably have been quite different. Recalling that one of those shots was of a church, you might have decided to begin the next series of shots with a long shot, another church—in the middle distance—being well in the picture.

Of course, even if memory had failed you, you might have effected this juxtaposition during the editing—but only if by happy chance a church happened to be visible in the second series of shots. From the church you could pan to the car coming to a stop, and from then on you take shots to taste.

of trouble is applying too much adhesive to mount and print, causing saturation. A light application to both mount and print is advised, both being allowed to dry out and the two surfaces then stuck together. An alternative method is to apply isolated spots of latex to the four corners and centre of the print.

Cine Singles Sharing a luncheon table with me the other day were a Canadian soldier and his wife. The place was very brightly lit, and presently he got out a Eumig camera and, with the aid of an antinous release, proceeded to take one or two single frames of his spouse, who later photographed him. He told me that he projects these frames by means of the still setting on his cine projector. I am afraid I was too taken aback by this unexpected use of a cine camera to ask him whether he cut the singles out from the main body of his film and made up special film strips or whether he was another of those chaps who didn't edit, anyway.

Turning the Tables At Volendam, in Holland, where the inhabitants turn out at weekends in all the glory of traditional costume, a young man in blouse, baggy trousers, square cap and klumpers (clogs), strolled in the parade, his hands behind his back. When he turned about, I saw that those hands held a 16mm. cine camera. Maybe acting as camera material for others had given him ideas.

Caught Out The other evening a certain person who sets great store on making adequate preparation for film shows, and has berated those who are careless in this respect, went along to the Walthamstow A.C.C. to give a talk. He handed his first film to the projectionist—and blushed to discover that it had not been rewound. Yes, for once, I hadn't checked before starting out. You can never relax!

But do not overdo the car as a continuity link. In long stretches of the film it need not figure at all. Neither should map reading feature unduly. A shot of a map filling the screen and then dropping down to reveal a change of scene can be effectively used once as a continuity link, but used often it becomes a bore. A map with a moving line is the easiest way of smoothing out continuity problems, but it does not absolve you from the need for cultivating a visual memory.

Similarly, it would be wrong to have one or more of your small party always in the picture, but when they do appear they should be quite boldly featured. The theme of your holiday film should be not "Southbourne, 1956", but "What we did at Southbourne"; not "A tour of the Highlands" but "How we toured the Highlands". If the essential difference between the two approaches is borne constantly in mind, a lively film is likely to result, however halting it may be through lack of planning.



AT YOUR CINEMA

Two Kinds of War

By DEREK HILL

"You make it all sound rather like a cricket match", Muriel Pavlow complains to Kenneth More in *Reach for the Sky*. "It", of course, is war; and here it looks as well as sounds like a cricket match. The British team are all public school types, clean-limbed young sportsmen who greet the news of Hitler's invasion of France with whoops of delight.

The story of Douglas Bader should be an inspiring one. But Lewis Gilbert's screen play from Paul Brickhill's novel seldom rises above the level of magazine fiction. Bader has been turned into one of the over-hearty extroverts which Kenneth More plays so expertly.

As *The Deep Blue Sea* showed, More is a sufficiently gifted actor to bring subtleties to the most superficial of characters. Yet here the script never allows him scope to present a man as fascinating as Bader as a convincing human being.

Indeed, the implication behind writing and direction (again Lewis Gilbert) seems to be that, his phenomenal courage apart, Bader was merely a backslapping young officer notable chiefly for his stubbornness and contempt for authority. Having conducted his courtship with the delicacy of an ox, he proceeds to treat his wife with an almost callous indifference. His prescription for all troubles is a cheery invitation to a large gin.

In attempting to pay tribute to a remarkable near-legendary hero, Gilbert has reduced a

Stills on this page are from G. W. Pabst's horrifying film about Hitler, *Ten Days to Die*. The actor who looks as if he is about to be sacrificed in the cause of realism (top left) is actually supported by hidden ropes under his armpits. The three scenes from the film itself all feature Albin Skoda who gives a remarkable impersonation of Hitler. The Nazis in the bottom picture don't really belong here: they are some of Kevin Brownlow's boys taking part in the second Trafalgar Square session for It Did Happen Here. There is a third session yet to come, so look out for another thrilling instalment next month!





Left: Douglas Bader, played by Kenneth More, tries to walk on his artificial legs for the first time in a scene from *Reach for the Sky*. Below: While he is a prisoner of war, Bader 'inspects' a squad of German soldiers who have been sent to move him to another prison camp.



man to a stock screen figure. Similarly, his background is that smooth and gentlemanly war which never existed outside British cinemas.

Reach for the Sky is a slick production which already seems certain of remarkable box-office success. Undeniably it has its moments. The scenes in which Bader is told of the amputation of both his legs and his first efforts at walking on his artificial limbs are handled with restraint, and are beautifully played by More. Yet even these sequences would have gained had characterisation and setting been more realistic.

The glossy magazine style is particularly apparent in the film's romantic and boisterous moments. The clean-edged love match and the adolescent jokes are awkwardly at odds with real life. Fundamentally *Reach for the Sky* is a hypocritical film and, I feel, a dangerous one. It perpetuates the myth our studios seem determined to spread (and which audiences unfortunately seem happy to accept) that the last war wasn't much more than a spirited tussle between well-mannered opponents.

Real War

Ten Days to Die takes this lie by the throat. The war, it screams, was a filthy, bleeding, stinking nightmare. Perhaps Lewis Gilbert never knew this war; or perhaps he just forgot it. G. W. Pabst, director of *Ten Days to Die*, and his scriptwriter, Erich Maria Remarque (author of *All Quiet on the Western Front*) are convinced it must never be forgotten.

This picture of the last days of Hitler in his underground bunker in the Chancellery garden is frequently so horrifying that one constantly has to remind oneself of its truth. Boys of thirteen are decorated for gallantry and immediately sent back to the front. An officer who has overstayed his leave to find medicine for his wife is hanged from the nearest lamp-post.

The underground railway, refuge of the desperate survivors of Berlin, is flooded at Hitler's command in a fantastic attempt to stem the advancing Russians. Meanwhile the Führer plays with non-existent armies on a meaningless map.

Using ceilings, low angles, and heavily atmospheric lighting reminiscent of the German silent school, Pabst makes the bunker a stifling hell. His compositions are careful—sometimes a little too much so—and his sets claustrophobic.

This monstrous world, where the barked command of a superstitious madman can kill thousands, is flung before us with such passion that we can do little but gasp. "Never be a yes-man again" is the film's final message, and it would take a hard audience to forget it.

Pabst's individual style is in evidence throughout the film. His use of close-ups, his intense communication of atmosphere and mood—especially in the macabre sequence where a nurse dances wildly with a jerking soldier swathed in splints and bandages—and the relationship between his sound and visuals are all typical.

It was Pabst who startled pessimistic critics with his sound experiments in *Kameradschaft*, made almost at the birth of the sound track. In *Ten Days to Die*, as in all his work, the visuals are of first importance; but several moments underline the potentialities of imaginative sound and picture linking.

Cut Away

A tirade from Hitler, for instance, ends with a scream of "My Germany!" But the visuals cut away from the C.U. of Hitler a moment before the phrase, and the words are shouted against a shot of a hanging corpse.

The reception of the news of the meeting of the Allied and Russian armies on the Elbe is expertly handled. In the switchboard room of the bunker the telephonists stare at each other unbelievably. The switchboard clicks and purrs, but no hands move to attend to it.

The performances seem faultless. Albin Skoda's Hitler is a magnificent study of a fanatic in decline, and Oskar Werner's portrayal of a disillusioned captain is masterly. Willy Krause as Goebbels and Erich Suckmann as Himmler match almost uncanny physical likenesses with subtle and penetrating playing.

Ten Days to Die is an absorbing film. Occasionally it looks rather too deliberate, and its fast-paced cutting style gives little sense of time (and makes nonsense of the title). But while our own film makers encourage a nostalgic "those-were-the-days" attitude towards the last war, Pabst's terrifying production could hardly be more timely.

Applause Meter Decides Winner

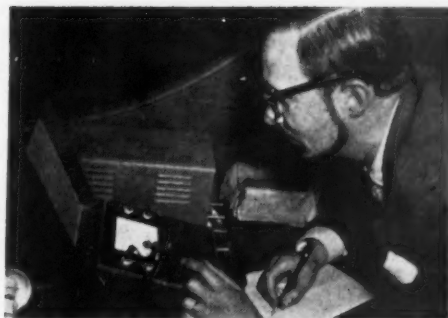
Audiometers are sometimes used in talent spotting competitions, but what must surely be its first use in amateur film presentations is reported from Carcassonne, where it gauged audience applause at an international amateur film festival. The audience differed from the judges, the Prix des Spectateurs Attribue par Acclamations going to the 16mm. colour film, *Terres Torturees*, by the White Fathers of Lille. This film won first prize in the Reportage class, but the major awards in the competition were won by Pedro Font, of Barcelona (he invariably figures in the U.N.I.C.A. prize lists) for *Gotas* (16mm.) and Eiko Fudamoto of Tokio for the 8mm. film, *Splendid Personating Art*.

The classes were much more numerous than those in the U.N.I.C.A. contests, consisting of Scenario, Fantaisie, Documentaire, Reportage, Chanson and Musique Filmee, Dessins Animes, Voyages and Film d'Art. On the face of it there ought to be no difficulty about translating these terms—until one is brought up short by Reportage. One expects it to mean "news-reel", as distinct from "documentary", but titles of some of the films entered in the Reportage class suggest a wider interpretation, and one is doubtful where reportage ends and documentary begins.

These two groups, with travel, accounted for the greater part of the entry, and while the organisers welcome that, they say they would like to see more film plays and experimental work (no prizes were awarded in the Dessins Animes class, and the major award was withheld in the Fantaisie class). So they propose to award a special prize for the best film on a theme chosen by them. "Les Larmes" (tears) is the theme of the 1957 competition, details of which can be obtained from the Secretary-General, M. Ernest Barthe, 41 Rue Antoine Marty, Carcassonne, France.

ITALY

8mm., 9.5mm. and 16mm. films are invited for a competition to be held at Rapallo, Genoa, during 26th-30th December, 1956, but sections for 8mm. and 16mm. only are announced; 9.5mm. goes into the 16mm. class. In addition to cups and medals there are unusual—and very attractive—prizes such as one or two



weeks' (depending on judges' assessment) hotel accommodation in an Italian resort, an original oil painting, two cameras (one a Sportster) and Ferrania film. The hotel prize, however, will probably interest Italian contestants only, since it will go to the best film on water ski-ing "with reference to the Santa Margherita Ligure style". Up to three films may be entered in three classes: technical and scientific, abstract (including cartoons) and any type of film not covered by these two groups. Entry fee for each film is 2,000 Italian liras (23s.), and films must reach the organisers by 15th November. Entry Forms are obtainable from Mr. Enrico Chierici, c/o Associazione Fotografica Ligure, Salita S Caterina, 8, Genoa.

SCOTLAND

Arrangements for the 18th Scottish Amateur Film Festival—the concluding stages of which will be held on Sunday, 25th November at the Cosmo Cinema, Glasgow—are well advanced. Until this year held in the spring, the Festival has been transferred to late in the year to avoid clashing with the London competitions. All films will be returned to their owners within a few days of the conclusion of the festival.

The 1956 Scottish will follow traditional lines, but a new class has been introduced this year: for tourist films about Scotland. The producer of the winning film will receive a trophy awarded by J. Lizars Ltd., and a £10 prize donated by the Scottish Tourist Board. In addition, any tourist film of Scotland shot at 24 frames may qualify for the addition of an optical sound track should the production be of sufficient quality to merit endorsement by the Films of Scotland Committee.

The other principal classes are: Fiction, Abstract, Documentary, Educational, Personal Record and Novice. The adjudicator will not be selected till nearer the date of the competition, but the preliminary assessment of films will again be in the hands of the Festival Organising Committee and panels drawn from the Scottish Association of Amateur Cinematographers and the Production Groups of the Scottish Educational Film Association.

Full details are available from the Director of the Scottish Film Council at 16/17 Woodside Terrace, Charing Cross, Glasgow, C.3.

NEWSREEL

Presenting news and views from Clubs and Lone Workers

Does your club—or news of your own activities—appear in this feature? Reports and photographs are welcomed. Address on page 437.

Sutton and District C.S. want to contact two clubs who would participate in an exchange of programmes during the coming winter season. They are prepared to loan a selection of their films and would welcome criticism. The club's winter programme begins on 7th Sept. (Secretary, F. W. Platell, 76 Church Hill Road, Cheam, Surrey.)

Epsom C.S. believe that film making should not be the only activity of a club during the summer months and are holding a series of meetings in a local pub which they hope will attract even the most dilatory members. Production is not being ignored, however, and the script for a documentary about local sea cadets has been completed. All important camera angles have been pre-checked with a still camera and by the time these words appear in print, shooting will be well under way. The club is also making detailed plans for its screening of the 1955 Ten Best on 24th Oct. A hall seating 750 people has been booked and an arc projector earmarked for the occasion. But several members of the projection team are murmuring dark things about 8mm. under their breath. (Secretary, Mrs. B. Baker, Raphaello, Epsom Road, Ewell, Surrey.)

Bristol C.S. have completed the second film they have undertaken this year. Shot on 16mm. neg. stock and lasting six minutes, it tells the story behind the Clifton suspension bridge, explaining how it was built with the aid of diagrams and contemporary prints. Decision to make the film resulted from the warm reception given to a member's 9.5mm. sound film on the same subject which was included in one of the Society's public shows last year. It appears likely that the new film may be shown on Western Region TV.

Western Gateway, a twenty-five minute sound film about the growth of Bristol has been warmly praised by the British Universities Film Council. Like the *Clifton Suspension Bridge*, it was produced by K. A. S. Pople, who contributes to this issue of A.C.W.

The Society's first meeting of the winter session will be held on 18th Sept. at the Royal Hotel, Bristol when the *Red Scarf* and *Just the Job* will be screened for the first time. Copies of the winter programme—a handsomely printed 16-page brochure—may be obtained from local dealers or from the programme secretary. For the first time a page has been devoted to the names and addresses of seven leading dealers in the district, an innovation

This was the line-up at the recent Midlands Conference of the Federation of Cine Clubs, now enjoying a new lease of life. Left to right: Mr. and Mrs. Armstrong (South Birmingham C.S.), K. H. Jones (Sutton Coldfield C.S.), V. V. Payne (Leicester C.S.), Mrs. Jones, H. C. Swinfield-Welles (Leicester C.S.), J. S. Jobling (Leicester C.S.), C. E. Turner (Leicester C.S.), R. W. Robinson (Leicester C.S.), Matt McCarthy (Federation Chairman), E. E. Pritchard (Birmingham P.S.), F. J. Nokes (Wolverhampton C.S.), W. A. Cooper (Stoke-on-Trent C.S.), L. Coldwell (Hereford C.S.), Mrs. L. Bruce Day and H. Stuart Day (Stoke-on-Trent C.S.).

August Barthelot (left) vice president of Fort Worth C.C., Texas, presents the 'Randa Trophy' to Vic Thornton for the best ten minute film in a club competition. Thornton's picture succeeded despite its title: *Water You Doing*.



which has gone a long way towards meeting the cost of production; the treasurer is wondering why no one thought of it before. (Programme Secretary, Philip Grosset, Avonside, Kelston, Nr. Bath.)

Streatham C.C. report that a script without an ending was submitted for consideration at one of their recent meetings. Entitled *All My Own Work*, it is a comedy about an artist who can't sell his paintings and is driven by poverty to the forgery of an old master. After many suggestions had been considered, a satisfactory ending was at last worked out and the script has been accepted for filming on 9.5mm. monochrome stock. The cameraman has offered the unit the run of a disused basement in his house. With its flaking plaster, exposed brickwork and generally derelict appearance, it needed little work by the art director to make it a convincing artist's studio.

All the club's lighting equipment being in use elsewhere, members produced a duplicate set made from biscuit tins, broom handles and cotton reels. This set includes flood-light banks and single reflectors, all interchangeable on sectioned stands and counterweighted booms. The whole lot can be dismantled for easy transportation and has been finished in a professional-looking shade of grey which successfully disguises its humble origins.

To provide props for the studio, members spent an afternoon painting pictures on plaster board. They now have a large collection of works of art, ranging from portraits to abstractions, all in monochrome. So far, 180ft. of stock has been exposed on interiors, and the next shooting session will be in a public park. It is estimated that the finished film will run to 400ft. (Secretary, G. Payne, 53 Gresham Road, S.W.9.)

Cheltenham F.U. members are busy shooting in the streets of the town scenes for their new thriller, *Dead on Time*. The musical background of the film will be a specially composed theme for the harmonica, recorded on magnetic stripe. (Secretary, P. Briggs, 18 Glencairn Park Road, Cheltenham.)

Grosvenor F.P. have finished shooting *Death is a Lover* and are facing up to the formidable task of editing 800ft. of 8mm. Kodachrome. The film was originally planned to run to 200ft. and was intended to be part of a trilogy, but when the first few sequences were being shot, the author of the story developed a new twist which proved sufficiently attractive to decide the group to lengthen the film.

Another part of the trilogy, *Side Show*, has just gone into production. It is a story of fun fair life and is being made with the willing co-operation of a fair ground proprietor now working at Bath. The story, based on that eternal triangle, concerns two side show bosses. The club has recruited twins to play the part of a two-headed



REVOLUTION

IN CINE CAMERA DESIGN



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girl, as well as a genuine fire eater and a midget. For the interiors, a cross section of a caravan has been built in a member's garden. The camera department is very satisfied with 20ft. of daylight Kodachrome exposed on location at night when the fair was lit up. The third film of the trilogy has been shelved until next year, and in the meantime the 9.5mm. section of the club is still at work on *Second Chance*, a comedy scheduled to run to 300ft. (Secretary, R. B. Brinkworth, Grosvenor, 1 New Villas, Lycombe Vale, Bath.)

Planet F.S. members have reached the final stages of editing their Wolf Cub film, *Open Your Eyes*, and are already working on the sound-track. They hope to have a show print ready by the end of the year. Shooting on a comedy short called *Confidence Trick* is complete, apart from one shot which has to await the return from an African tour of one of the actors, Brian Tucker. The Society's Vice-Chairman, Leslie Freeman, has started directing *Nocturne*, a story by David Garner about the misadventures of a would-be air traveller.

To provide for the influx of 8mm. users, future Planet programmes will include special evenings devoted to 8mm. screenings and demonstrations. (Secretary, H. W. Denton, 215 Chase Road, Southgate, London, N.14.)

Hammersmith C.C. reports that two club productions are nearing completion: *Double Demise*, which features members of the Riverside Players, a go-ahead local dramatic group, and *Clairvoyant Camera*. The stories of both were written by Sid Levin. Shots, taken by permission in the Royal Festival Hall, have proved very successful. Using only the house lights, the crew worked at stops varying from f/1.9 to f/2.9 on H.P.3. (Secretary, K. Ferguson, 19 Lardens Road, Acton, London, W.3.)

West London F.U. is planning a documentary about local history, and a research team is already at work on it. Production is due to begin in September. Shooting continues on the unit's war film and the director is anxiously searching for some disused army huts in the London area. Any offers? (Secretary, L. V. Goff, 17 Benbow Court, Sycamore Gardens, Hammersmith.)

Boltingbroke C.C. reports that all interior scenes for their current production, *Crystal Clear*, have been shot at a member's home and in the club room. They are now embarking on location work at the Battersea Festival Gardens. The club recently entertained members of the Sutton and District Club who brought with them a selection of their own films. Two club films—a 16mm. and a 9.5mm.—are being processed by members in their own homes, with pleasing results. (Secretary, N. Edwards, 20 Patten Road, London, S.W.18.)

In the Can

Grasshopper Group's pixilated colour comedy, *Bride and Groom*, has been completed. After a preview at the National Film Theatre, it was decided to add sound effects to the original musical score composed by Conrad Wagner. These were cut into the track, instead of being dubbed, to avoid possible loss of quality. The director, John Daborn, is not entirely happy about some of the shots in the film, but the British Film Institute, who sponsored it, have expressed approval—they believe that it will be very popular with film society audiences.

Two individual members' films are progressing favourably. About 600ft. of 16mm. negative has been exposed on Kevin Brownlow's story of Nazi-occupied Britain, *It Did Happen Here*. As reported in A.C.W. last month, Brownlow has already marched German soldiers into the May Day crowds in Trafalgar Square and hung Nazi slogans on the base of Nelson's column. Now the unit is wondering what will happen when he gets down to serious filming: for one crowd scene he needs 200 extras! *It Did Happen Here* is expected to run about 1½ hours and will take at least two years to make. At least.

Most of the artwork for Stuart Wynn-Jones' *Pythagoras* is complete. Just over 100 drawings have been made, and most of them will be used several times in various combinations and permutations. Instead of making complete drawings on cel and then scraping lines away while shooting in reverse, Wynn-Jones proposes to add to the drawings during production.

The winter season starts with a show on September 15th, at the Mary Ward Settlement which will include the British premieres of *Mr. Wonderbird*, a French feature length cartoon, *Geography of the Body*, an American avant garde production, and *Bride and Groom*. (Secretary, Mrs. J. Clark, 1 Maude Crescent, N. Watford, Herts.)

Whitehall C.S. members have reluctantly allowed Harry Walden to relinquish the Chair and have immediately installed him as President on the clear understanding that he does not cease his active association with the Society. B. H. Gurr is now Chairman. Two public shows have been held in recent months: one of the Ten Best and one of the Society's own films. The latter attracted more new members than the former—possibly, says the Secretary, "because the errors in our own films showed that we were human." The first film made by the club as a truly corporate effort is now complete and will be shown to the public in the autumn. (Secretary, G. R. Brandon, 49 Topstreet Way, Harpenden, Herts.)

Finchley A.C.S. staged a display recently in the foyer of the local cinema which was showing *The Extra Day*, a film about life behind the scenes in a film studio. Various items of equipment were on show, including a 35mm. Campro of 1920 vintage. As a reciprocal gesture the cinema screened Finchley's latest production, together with a film showing how it was made. As a result, several new members have been enlisted—among them the projection staff of the cinema. (Secretary, John Morin, 473 Archway Road, Highgate, London, N.6.)

Johannesburg A.C.C. has distributed to its 8mm. members a list of Ten Commandments for Film Editors, as amusing as it is helpful. Sample: "Thou shalt not expose the cement in the flask to the winds of heaven, which are thereunto as Delilah was to Samson." (Secretary, N. B. Haigh, P.O. Box 1097, Johannesburg, S.A.)

In the Soup

High Wycombe F.S. reports that production of *Grass Track* has been abandoned after costing the society more than £40 in film stock. The film was months over schedule and the chances of completing it this summer seemed remote. The decision to withdraw equipment and financial support was taken at a stormy meeting when a rough cut of the film and a mountainous reel of out-takes were projected and submitted to a ruthless post mortem. The director, Robert Powton, offered to serve in a subsidiary capacity if a new director would take over the main responsibility, but no volunteer was forthcoming.

In an effort to save something from the wreckage, one member, Marie Partridge, offered to re-edit the existing footage and submit the result to a future meeting. This offer was accepted. Meanwhile Leslie Modd has been appointed producer of a magazine film which will consist of several short items of local interest, and a unit has been formed to make *Finders Keepers* from a script by David Anderson, the society's treasurer, who is at present in Ireland on business but hopes to be back in time to direct it himself. (Secretary, Robert Debenham, Mullion Cottage, Peterley Lane, Great Missenden, Bucks.)

Potters Bar C.S. is making good progress with the production of *That's Your Lot* and remains very active socially. Visits and films have been exchanged with the St. James-at-Bowes F.U. and the Wanstead and Woodford C.S. A recent film show for members included Crawley F.U.'s Ten Best winner, *Two Friends*, George Sewell's 1932 epic, *Gaiety of Nations*, and Dr. Massingham's *Tell Me if it Hurts*. In the Society's latest Newsletter, two members write in defence of *Doppelgänger*, the most controversial of the 1955 Ten Best which was slated in a previous issue. One of them goes at some length into the derivation of the title and suggests that the theme (the triumph of an instinctive 'inner self' over reason) and the way it is treated more than compensate for a few minor technical faults. The other says simply: "I liked *Doppelgänger*." (Secretary, Frank Groom, 2 Oakwood Crescent, Winchmore Hill, London, N.21.)

This trophy, embodying a bottle of film cement, a reel of film and a splicer, has been donated by James Wood to Potters Bar C.S. for the best edited film of the year.





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Johannesburg P.S. (Motion Picture Division) is in the process of establishing a film library. Films selected from annual competitions and film festivals are being copied and will be made available to clubs throughout the country. Later on the club hopes to be able to include films from Britain and other countries, providing that Customs prove amenable. (Secretary, Mrs. B. Sergay, P.O. Box 10763, Johannesburg, S.A.)

NEW CLUBS

An 8mm. cine unit has been formed at B.A.O.R. 19 in Germany. At present there are six members—all R.A.F. photographers. They intend to start by making travelogue and interest films, later branching out into the cartoon field. They offer to supply any amateur in this country with shots of Cologne and district to his requirements. (Secretary, 3521126 L.A.C. Rogers, A. E., 87 Squadron, 2nd T.A.P., B.A.O.R. 19.)

Oakwood Film Group was formed about three years ago, but so far activities have been limited to still photography and the production of film strips. Now members are experimenting with cine work and are about to tackle their first detailed shooting script. The cast has been chosen and after a short period for rehearsal will be ready to go before the camera—a second-hand 9.5mm. Ditmar.

The Group, which has eleven members, is looking for a club room in the Braintree district. (Secretary, John Mead, Redcliffe, Bocking End, Braintree, Essex.)

Scunthorpe F.S., which is primarily devoted to film appreciation, is about to launch a Production Unit. Anyone interested should get in touch with K. Coates, 27 Doncaster Road, Scunthorpe, Lincs.

Broken Hill (Northern Rhodesia) C.C. started with a membership of 30, begun work on a film entitled *Power* which they intend entering in the Northern Rhodesia cine festival this year. Meetings are held on the second Thursday of each month. (Secretary, Mrs. S. M. McLaren, P.O. Box 234, Broken Hill, N.R.)

Wycliffe College Cine Group, formed 18 months ago, is now flourishing. The first production, a newsreel about school events during the summer term, was shown on Speech Day and was well received, although the producers admit that it is "very patchy in places." The Group's first major production, *March 20*, was conceived and shot during the latter part of the spring term and was seen by a large number of parents. This production left members richer in experience but rather short of funds. They intend to progress to more ambitious work, however, and to pay their way by giving film shows. (Secretary, John H. Pusey, Wycliffe College, Stonehouse, Glos.)

THE LONE WORKERS

Crosby Plays Opposite a Fly (and takes it lying down)

One of the busiest and most talented lone workers in Britain is Nat Crosby who made that neat little spine-chiller, *Headline* and the ITV prizewinner, *Beach Incident*. He is currently working on three films. The first, provisionally titled *Yesterday*, starts with a bachelor type playing a stack of gramophone records. Each disc reminds him of a former girl friend and introduces a flashback: there is a characteristic Crosby twist at the end. "This is the first film of mine," he writes, "in which the actors have used film make-up and, coupled with a pale blue filter for interiors, I have found that it yields a marked improvement in quality."

Film number two is a very short comedy, *Man in the Ointment*, about a holidaymaker trying to get some sleep in the sun and becoming involved in a battle of wits with a fly. Apart from the fly, who is appearing anonymously, Crosby is on his own in this one as writer-director-actor-cameraman, etc.

The beach is a studio creation—actually a section of his bedroom floor which he has covered with pebble-surface window display paper. Since most of the action is photographed from the fly's viewpoint, he has to operate the camera (which is rigged up on a pulley) with his foot while acting with the upper half of his body. He finds that this form of exercise, taken last thing at night, induces sound sleep; his only fear is that he will be completely muscle-bound before the last shot is in the can.

Just to show that he is not unsociable, Crosby is also working on a group production for Dagenham F.S. called *Piccadilly Circus*. Idea behind it is to spotlight the varied assortment of humanity to be found in Piccadilly at any time of the day or night, with a slight 'boy meets girl, boy loses girl' story to serve as a linking thread. The film will include a high proportion of candid telephoto shots, taken with a Bell & Howell 70DA. Altogether, a pretty full filming year—"probably," says Crosby, "a darned sight too full."

Reg. Ryan whose 9.5mm. film, *Down Lambeth Way*, gained a Three Star award in the 1955 Ten Best competition has had a 16mm. blow-up made of it which he is prepared to lend free to any readers who may be interested, although preference will naturally be given to those living down Lambeth way. Address, 44 Elverson Road, St. John's, London, S.E.8. Telephone Tideway 1603.

Encouraged by a Four Star award, J. A. Burgess of Worthing has embarked on a long term project: filming the story of the bringing back into commission of a 38ft. sailing cutter originally built in 1900. He estimates that the job will take about 18 months, but he hints that the rigours of filming are likely to be mitigated by a "certain amount of romance" in the story. It will have a tape accompaniment.

The production of puppet and model films is already so considerable a tax on patience that K. V. Ravi, a 15 year old lone worker who lives in Bangalore, may well feel that to have climate add to the hazards is the last straw. He has built a model village for a puppet film he is now making, and has fashioned the characters out of plasticine. They melt during the day, so he has to shoot them at night! But he has the active encouragement of his father, who is making a series of science films, and shares his Bolex H16 with him.

A lone worker since childhood, D. James of Plumstead has now joined the Welling and District C.C. which, he says, has opened up new vistas for him. He was seven years old and the London blitz was at its height when his father bought him a 9.5mm. Bingscope projector and two 30ft. films. Thus equipped, he gave nightly shows for the neighbours in an air raid shelter, and cine has been in his blood ever since. His latest acquisition is an 8mm. Specto projector and, in a few weeks, he hopes to have a Eumig electric camera.

Candid confession by S. E. Burnand, of Boscastle: "I help a number of people out from time to time with cine shows, but I think I get more pleasure in giving them than the audience gets in seeing them." Few movie makers are so forthright! Mr. Burnand also commends himself to us by affirming that he gets far more satisfaction from his projector than from TV! He began with a silent 16mm. machine bought from a junk shop, switched to a new 8mm. projector, yearned for sound, and acquired a GeBoscope B which gave fine and faithful service but has now been pensioned off to make way for a new machine but it is still on call, to be used if occasion demands.

FAR AND WIDE

A.C.W. continues to serve as a link between cine enthusiasts in almost every corner of the globe. Among recent enquiries reaching the editorial office is one from C. D. Jeffereis, President of the Amateur Cine Society, India. He wanted to be put in touch with A. C. Thornton of Bulawayo, who, as we reported in the June issue, has developed a striping machine for use at home. Mr. Jeffereis' experiments along the same line have not so far met with success, owing, he thinks, to the climatic conditions in Bombay. From Germiston in South Africa comes a letter from K. S. Mills who wants to know more about the construction of a wide screen lens discussed by Centre Sprocket.

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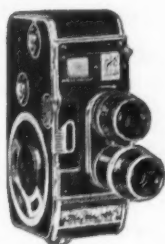


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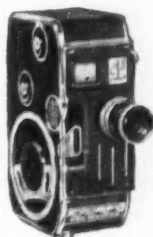
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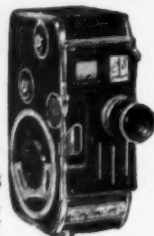
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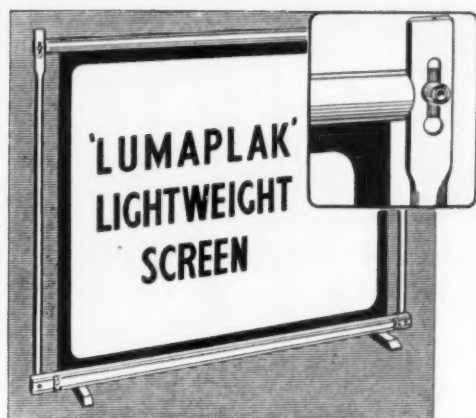
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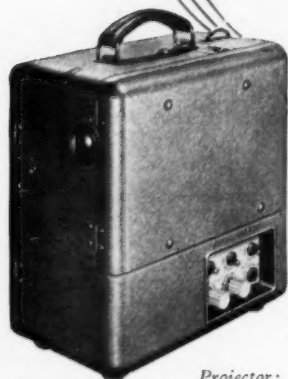
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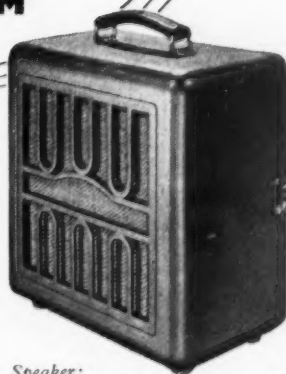
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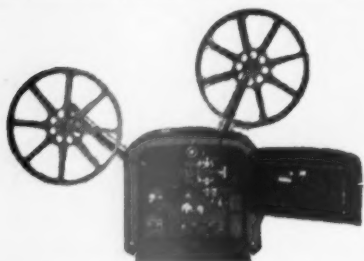
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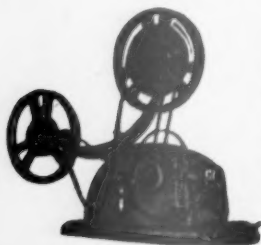
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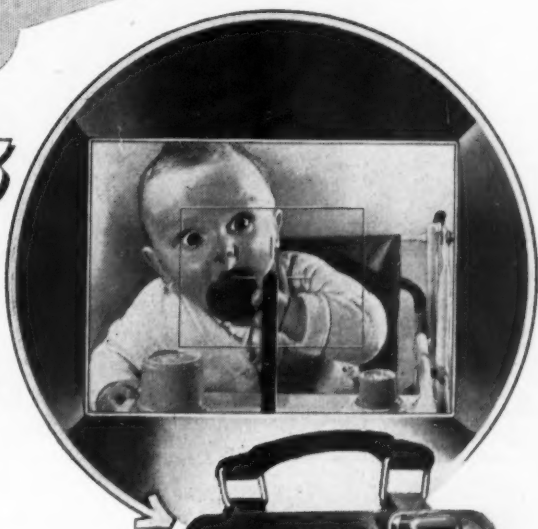
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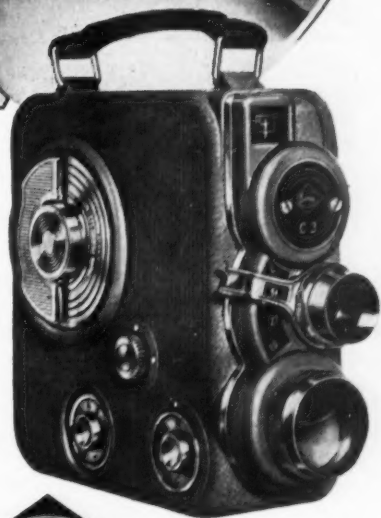
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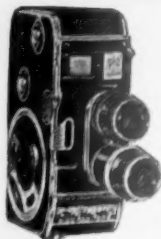


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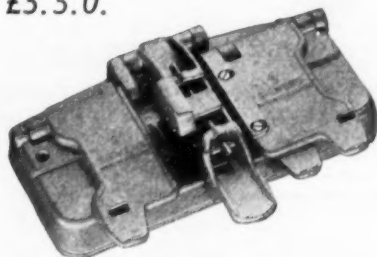
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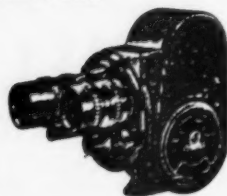
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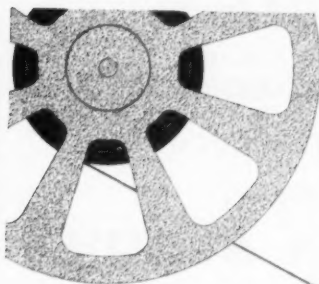
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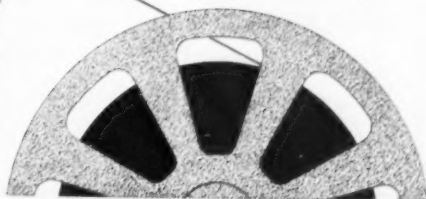


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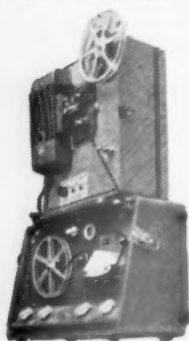
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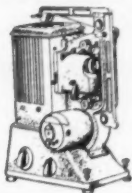
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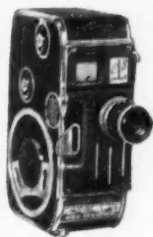
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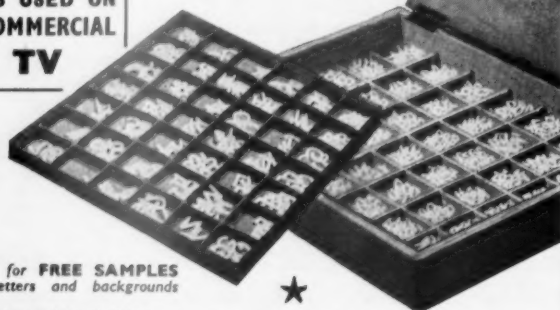
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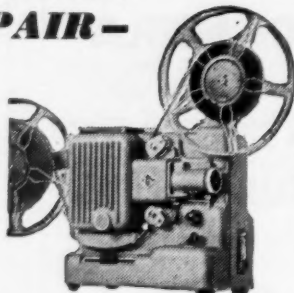


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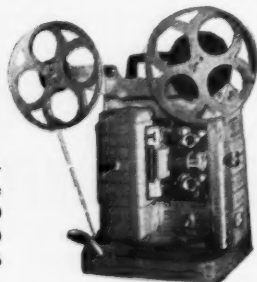


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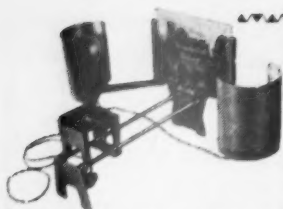
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Kodak 8-55, lens hood, filter holder and zip shoulder case. Very little used, £35 o.n.o. **Box 73.**

16mm. Bell and Howell Autoload, American make. Super Comat Taylor Hobson coated f/1.9 lens, 5 speeds. In perfect condition, as new, with leather case, £65. **Box 74.**

Brand New, never used, maker's 12-month guarantee. G.B. 8mm. cine camera, model 605. G.B.-Bell & Howell 16mm. cine camera, Autoload, 8/16mm. Specto projector. Would accept 20% off list price. **Box 87.**

Eumig C3, f/1.9 wide angle telephoto lenses, filter, case, automatically coupled light meter, latest model, used once, guarantee, £79. **Box 76.**

Kodak Special, most versatile 16mm., f/1.9, perfect specimen, £160. **Box 78.**

Siemens 8mm. double run, f/2.5 anastigmat focusing down to 10in., four speeds, reflex and telescopic finders, single shot, one of the very best 8mm., £27 10s. **Box 80.**

Kodak BB Junior, 16mm., f/1.9 anastigmat, combination case, as new, £25. **Box 79.**

Kodak 8-60, interchangeable f/1.9 lens, outfit case, filters, £35. 8-60 1 1/2in. telephoto, £10. (London). **Box 83.**

8mm. Delrama Lens, unused, owner changing to 16mm., £34. Middleton, 103 Newland Avenue, Hull.

1950 Bolex H16, 25mm. f/1.4 Switar, 75mm. Yvar f/2.8, 15mm. f/2.8, frame counter, eye-level focuser, case, release, excellent condition, cleaned, checked agents, £185. Weston Invercone, mint, Moviscop, M.P.P. tripod, £220 lot. **Box 81.**

8mm. Super Christen, interchangeable f/1.9 Cinor Berthiot, 4 speeds, single, mint, £40. **Box 85.**

Pathe Webbo M Special 16mm. camera, 1in. and 3in. lenses, as new, £110. 157 Leeds Road, Harrogate.

Projectors

G.B. L516 sound/silent projector in perfect order. New amplifier unit, new claw assembly, 2 lenses, new speaker unit, 100ft. cable, 6ft. screen and resistance, 500 watt, £50 cash. Write in first instance R. Laker, 7a Doreen Avenue, Kingsbury, N.W.9.

Victor Model 40 sound/silent, beautiful condition. Complete with 6ft. screen, spares, etc., £85. Stevens, Gandria, Tresawls Avenue, Truro.

Carpenter de luxe 16mm. sound/silent projector, complete transformer, speaker, rewind, lamp, 750 or 1,000 watt. Hardly used, as new, £85. Richards, Chevet, Chevet Lane, Wakefield.

Amprosound Model UA 16mm. cine projector, offers? Quick. Charterhouse, Godalming, Surrey.

Best Buy of the Month! The very latest Ampro Stylist Major 16mm. sound projector (mint condition) £150. An unbeatable bargain. Frank Jessop, Film House, 4 Oxford Street, Leicester.

8mm. Second-hand Specto, 100w. projector. Spare lamp and screen. Good condition. £15. **Box 75.**

B.T.H. 301 16mm. sound/silent projector, excellent condition, spare valves, two spare 750w. lamps, £90 o.n.o. **Box 47** (Sept.).

Pathe Son 9.5mm. sound projector, complete with two projection lenses, two reels sound film, £50 o.n.o. **Box 54** (Sept.).

Specto Dual 8/16mm. projector. Accept £40. Lewin, 12 Victoria Villas, N.W.6. KIL 0455.

Complete Outfits

16mm. Stewart Warner camera. Kodascope A silent projector, resistance, collapsible screen, rewinder, splicer. 10 films. Offers to— **Box 63.**

Recorders

You Can Only make good recordings with reliable tape and a quality recorder. We offer 1,200ft. professional plastic tape at 21/- each, 1/6 p. and p. (20/- each 6 and above), list price 35/- each. (Also 300, 600, 1,800 and 2,400ft.) Tested, guaranteed all brand new, as used in our musical work. Tape recorders, M.S.S. PDE ready now £75. Ferrograph 2A/N 76 gns. Microphones, splicers, disc recorders, blank discs, tape to disc transcription, L.P. and 78 (music specialists). Eroica Recording Services, Recorder House, Peel Street, Eccles, Manchester. Eccles 1624. Director Thurlow Smith, A.R.M.C.M. (T.C.).

Playtime Recorder, with mike, tape, little used, owner bought larger. £19. **Box 66.**

The Best Recorder for Cine—The Wyndor Regent with detachable 10in. elliptical speaker—All controls needed for the film maker. Price 54 guineas including H.F. microphone and tape. Distributors for the East Midlands, Frank Jessop, Film House, 4 Oxford Street, Leicester.

New Truvox C type tape recorder, amplifier. Cost £17 17s. Bargain, £12 10s. Unused. **Box 82.**

Grundig, Playtime, Editor, etc. Professional and Trade terms write: Thwaite Industries, 29 Thwaite Street, Cotingham, Yorks. (July).

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Accessories

Reflex Focusing Magnifier for Kodak Special, £20 ; set of masks, £4 ; long-focus lens adapter with finder, £5 ; 2in. f/3.5 lens, £12 10s. **Box 72.**
H16 Paillard Bolex, eye-level focus, excellent condition. 94 gns. **Box 67.**
Folding Chairs (new) for sale. Bovilsky, Seating Specialist, 34 Batson Street, Glasgow.

Projectors

Accessories

Box 84. **Combination Case,** lenses and accessories for Bolex B8.

Box 65.

Wanted. Out- or short-dated 16mm. film. B/W or colour. Pinder, 13 Forfield Place, Leamington Spa.

Part-time Area Representation required for distributors of films and products. Details of arrangements from Cine Accessories Co., 34 Middle Street, Brighton. **Amateur Cine World** requires junior office assistant, teenager. Just write the Editor.

Hire of Projectors (strip, slide, silent and sound), cine cameras, accessories, Pan Cinor zoom lens, etc. Personal collection and return service. Prior booking necessary. Price brochure on request. John King (Films), 41 George Street, London, W.1 and East Street, Brighton, Sussex. (Dec.)

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Repairs

Cine Cameras and Projectors. We buy them, sell them, but chiefly repair them. Burgess Lane & Co., Thornton Works, Thornton Avenue, Chiswick, W.4. Phone Chiswick 5752. (T.C.).

American Publications. *How to Photograph Women* 19/-; *Kodak Colour Guide* 31/6. One year subscription *Home Movies* 35/-; *American Cinematographer* 28/6; Specimens 3/6 each. *Photography* 35/-; *U.S. Camera* 39/-. Specimens 4/- each. Send for full catalogue. Willen Ltd. (Dept. 18), 9 Drapers Gardens, London, E.C.2. (T.C.).

American Cine Magazines. One year's subscription
American Cinematography 32/-; *Bolex Reporter* 25/-;
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Manual of Narrow-Gauge Cinematography, edited by **W. J. de la Peña**. The book covers the three gauges, 16mm, 9.5mm, and 8mm. "Nothing seems to have been omitted," says the reviewer. "Colour, sound and cartoons are all there and wherever an illustration is needed it has been provided. . . it can well find a place on the bookshelf of the professional and most certainly should be owned by every student and learner in the industry."—*British Kinematography*. 79d. x 5in. cloth bound. Fully illustrated. 27/6 (post 7/6). Fountain Press, 46-47 Chancery Lane, W.C.2.

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